ISSUE 44 The Monthly Magazine of Cult Television £1.95 US $4.50 CAN $5.50

STAR TREK
Season 2
Episode Guide

Guess Who's Back...
News Update: page 4

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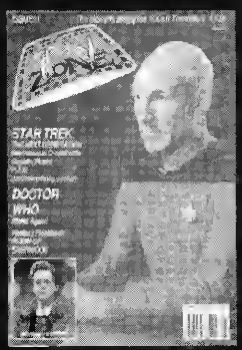
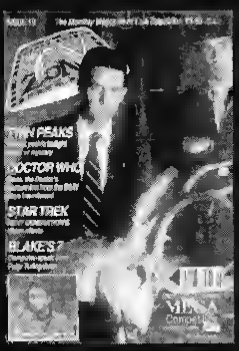
TV ZONE BACK ISSUES





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ISSUE 5 (very short supply) £10 (US$20) ***Beauty & Beast****: Book review* ***Blake's 7****' Book review* Avon, A Terrible Aspect, *Flashback* The Way Back (Ep 1), ***Doctor Who****: Book review* Hemem of Daleks; *FPCP* Survival-Ace (green eyes), *Interview* Barton, William-Actor Midge, *Poster* Power Daleks-Dr2 (A3 size), *Review* Survival**', *Video review* War Games; ***Star Trek****: Book review* Klingon Gambit, *FPCP* Apple-Veat & Co, *Video review* Eps 37/38**', ***Star Trek: Next Generation****: Ep Guide* Season 2: 6-14 *Video review* Skin of Evil/Neutral Zone; ***Starr's 7: The Next Degeneration****: Comic Strip* 5 Bang!, ***Survivors****: Interview* McCulloch, Ian-Actor, Greg Preston.

ISSUE 6 (very short supply) £10 (US$20) ***Doctor Who****' FPCP* Power Daleks-Dr2 in TARDIS, *Feature* Dr2 overview**', *Feature* Longleat 1990 Exhibition Guide, *Video review* Dalek Invasion Earth. *Video review* Mind Robber; ***Moonbase 3****: Flashback* Departure & Arrival (Ep 1), ***Quantum Leap****: FPCP* Artwork, *Review* First UK showing**', ***Star Trek****: Book reviews* Shadow Lord, Rules of Engagement *FPCP* Journey to Babel-Sarek & Aliens, *Video review* Eps 39/43**', ***Next Generation****: Book review* Metamorphosis, *Episode Guide* Season 2 15-22 ***TV SF****: Book review* Encyclopedia TV SF, ***Ultima Zone****: Comic Strip* 1

ISSUE 7 (short supply) £5 (US$10) ***Doctor Who****: FPCP* Power Daleks-Dr2 seas danger *Feature* Power of the Daleks**', *Interview* Madoc, Philip-Actor, villain, ***Jupiter Moon****: FPCP* Anna Begani & Victoria Frobisher; *Feature* Cast comments**', ***Out of the Unknown****: Flashback* Sucker Bait, ***Star Trek****: Book reviews* Prometheus Design, Pandora Panciple, *Video review* Eps 49/50 ***Next Generation****: Book review* Gulliver's Fugitives. *Episode Guide* Season 3. 1-5, *FPCP* Crusher Dr Beverly (Season 3), *Feature* Sarek & Season 3 update: *Interview* McFadden Gates Actress**', ***Ultima Zone****: Comic Strip* 2.

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ISSUE 10 (very short supply) £10 (US$20) ***Children of the Stones****: Flashback* Pt 2/2 ***Doctor Who****: Book review* Mission to Magnus; *FPCP* Resurrection Daleks-Dalek, *Interview* Martin, John Scott-'Lord' Dalek**' *Video review* Web Planet, ***Quantum Leap****: Book review* The Beginning, ***Star Trek****: Book review* Killing Time, *Book review* Lost Years *Video review* Eps 55/56, ***Star Trek: The Next Generation****: Episode Guide* Season 3 20-26, *Video review* Season 2 Rental #2 (Q Who/Emissary), ***Timeslip****: FPCP* Russell, Iris-Actress Liz's mother; *Feature* Overview/interview Pt 1/2**', ***UFO****: FPCP* Ed Straker; *Feature* Series overview**'

ISSUE 11 (short supply) £5 (US$10) ***Doctor Who****: Feature* Recording BSB Weekend Links**', *Video review* Dominators, ***Quantum Leap****: Book review* Ghost and the Gumshoe ***Red Dwarf 1****: Episode Guide* ***Robin of Sherwood****: FPCP* Praed Michael; *Flashback* Swords of Wayland**', ***Star Trek****: Book reviews* Tears of the Singers, Pawns and Symbols, *Video review* Eps 57/60, ***Star Trek: The Next Generation****: Book review* Eyes of the Beholders, *Interview* De Lancie, John-Actor Q, *Poster* Artwork of Enterprise (A3), ***Timeslip****: Feature* Overview/ interview Pt 2/2

ISSUE 12 (very short supply) £10 (US$20) ***Doctor Who****: Book review* Ghost Light, *Book review* Survival, *FPCP* Ark in Space-Dr 4 with yo-yo, *Feature* Lost Moments-Pt 1/2**', *Interview* Shaban, Neil-Actor Sil, ***Flash****: FPCP* Flash, The, *Feature* Series preview**' ***Red Dwarf 2****: Episode Guide;* ***Space 1999****: FPCP* Earthbound-Kaldonan ship in dock *Flashback* Earthbound**'; ***Star Trek****: Book review* Enemy Unseen *Book review* Mindshadow, *Video review* Eps 61/62; ***Star Trek: The Next Generation****: Book review* Encounter at Farpoint; *Interview* Zimmerman, Herman-Designer

ISSUE 13 £3 (short supply) (US$5) ***Blake's 7****' FPCP* Redemption-Jenna & Blake, *Flashback* Redemption**'; ***Doctor Who****: Book review* Curse of Fenric *FPCP* Battlefield-Brigadier; *Feature* Lost Moments Pt 2/2. *Interview* Courtney Nicholas-Actor Bing** ***Power Themes '90****: Record Rvw* ***Prisoner****: Feature* Overview; ***Red Dwarf****' Book review* Better Than Life, ***Red Dwarf 3****: Episode Guide;* ***Star Trek****: Video review* Eps 63/64 *Star Trek: The Next Generation: Book review* Exiles, *FPCP* Battle-Picard & Ferengi, *Feature* Ferengi overview (Seasons 1-3)**'

ISSUE 14 (Bumper Issue, very short supply) £10 (US$20) ***Alien Nation (tv)****: Feature* ***Avengers****: Book review* Too Many Targets ***Beauty and the Beast****: Interview* Acovone, Jay-Actor Joe Maxwell DA. *Interview* McHattie, Stephen-Actor Gabriel**' ***Blake's 7****: Interview* Croucher Brian Actor Travis#2 ***Doctor Who****: FPCP* Leisure Hive-Costume Design Romana *Feature* Ace retrospective, *Poster* Rememb Daleks-Ace,Dr7 (A3 size), ***Hudson, June****: Interview* Dr Who B's 7,Survivore (Cost Des)**', ***Moondial****: Video review* ***New Avengers****: Video review* Eagle's Nest/Gladiators, ***Quatermass 4****: Flashback* Part 1/2 (8 col pic), ***Star Cops****: Episode Guide* Complete series** ***Star Trek****: Book review* Home is the Hunter; *Feature* Androids**', *Feature* BBC Season 1 cuts, *Video review* Eps 65/66 ***Star Trek: The Next Generation****: FPCP* Brothers-Dr Noonian Soong. *FPCP* Worf (Season 1), *Feature* Androids *Interview* Dorn, Michael-Actor Worf Pt 1/2**', ***Timeslip****: Episode Guide* Complete series (& colour pic), ***Twilight Zone (orig)****: Video review* Vols 1,2 & 8.

ISSUE 15 (short supply) £5 (US$10) ***Beauty and the Beast****: Book review* Above and Below ***Blake's 7****: Video review* Eps 1-8; ***Doctor Who****: Feature* Curse of Fenric-making video, ***Prisoner****: Book review* Prisoner (transition of French Bk), ***Quatermass 4****: FPCP* Quatermass after Wembley Stadium, *Flashback* Part 2/2**', ***Red Dwarf 4****: FPCP* Holly: *Interview* Kriten, Rimmer & Holly**', ***Star Trek****: Book review* Demons; *Feature* Advert for Power Gen shares, *Video review* Eps 67/70, ***Star Trek: The Next Generation****: Episode Guide* Season 4 1-6, *FPCP* Hollow Pursuits-Picard as Cavalier *Feature* Holodeck**', *Interview* Dorn, Michael-Actor Worf Pt 2/2.

ISSUE 16 (very short supply) £10 (US$20) ***Avengers****: Interview* Macnee, Patrick-Actor Steed**', ***Beauty and the Beast****: Book review* Masques; ***Doctor Who****: FPCP* Davison Peter with Cyberman b'friend, *Interview* Davison, Peter-Actor Dr5**', *Video review* Krotons; *Video review* Curse of Fenric (extended); ***Doomwatch****: Flashback* Iron Doctor; ***Star Trek****: Book review* Ghost-Walker; *Video review* Eps 71/72, ***Star Trek: The Next Generation****: Book review* Fortune's Light; *Episode Guide* Season 4 7-12; *FPCP* Icarus Factor Klingon; *Feature* Klingons, *Interview* Frakes, Jonathan-Directing Offspring, *Interview* Lauriston, Peter-Video Effects.

ISSUE 17 ***Blake's 7****' Video review* Eps 9-12 ***Doctor Who****: FPCP* Rememb Daleks-Ace in front of wall *Interview* Aldred Sophie-Actress Ace**'; *Video review* Planet of Spiders, *Video review* City of Death ***Space 1999****: Episode Guide* Season 1 Eps 1-8, ***Star Trek****: Book review* Mutiny on the Enterprise: *Video review* Eps 73/74, ***Star Trek: The Next Generation****: Book review* Contamination, *FPCP* Ménage à Troi-Lwaxana Troi *Feature* Romulans *Interview* Sackett, Susan-Writr Menage Troi**', ***Thunderbirds****: Video review* Vol 15 (Path Destructn/Alias Mr H) ***Time Machine****: Flashback* 1949 BBC play: ***Tripods****: FPCP* Will in environment suit; *Feature* Series overview**'

ISSUE 18 £3 (short supply) (US$6) ***Beauty and the Beast****: Book review* Song of Orpheus, ***Blake's 7****: Video review* Eps 13-16, ***Boucher, Chris****: Interview* Blake's 7, Doctor Who-Pt 1/2, ***Doctor Who****: Feature* New book series-Timewyrm, *Poster* Five Doctors-fun at photocall (A3) ***Doomwatch****: Video review* Plastic/Rat/ Red Sky/Killed T Wren ***Space 1999****' Episode Guide* Season 1 Eps 9-16 ***Star Cops****' FPCP* Astronaut on Mars, *Flashback* Little Green Men & Other Martians**'

Star Trek*: Book review* Flag Full of Stars, *Book review* Crisis on Centaurus; *Book review* Prime Directive, *Video review* Eps 75/76 ***Star Trek: The Next Generation****: Feature* Conspiracy-BBC cuts**', *Interview* Curry, Dan & Ron Moore-SFX Pt 1/3**',

ISSUE 19 £3 (short supply) (US$6) ***Blake's 7****' Book review* Technical Manual, *Interview* Tuddenham, Peter-Voice Zen/Orac. , ***Doctor Who****' FPCP* Celestial Toymaker Steven & Dodo; *Flashback* Mission to the Unknown, *Interview* Lane, Jackie Actress, Dodo'**; ***Joe 90****' Video review* Vol 7. ***Robin of Sherwood****' Video review* Greatest Enemy, ***Space 1999****' Episode Guide* Season 1 Eps 17-24 ***Star Trek****: Video review* Eps 77/ 79, ***Star Trek, The Next Generation****: Book review* Vendetta, *FPCP* Filming model of Enterprise, *Interview* Curry, Dan & Ron Moore-SFX Pt 2/3**', ***Twin Peaks****: Feature* Series overview**', ***V****: Video review* Mini-series release,

ISSUE 20 £3 (short supply) (US$6) ***Adam Adamant Lives!****: Video review* Vintage Year/Death 1000 Faces, ***Anderson, Sylvia****: Interview* From Twizzle to Space 1999**', ***Doctor Who****: Book review* Timewyrm 1 Genesys, *Interview* Nathan-Turner John-Years tapes *Video review* Hartnell & Troughton Years, ***Moonbase 3****: Flashback* Behemoth ***Robin of Sherwood****: Video review* Herne s Son, ***Star Cops****: Video review* Complete series ***Star Trek****: Book review* Renegade, *Book review* Triangle, ***Next Generation****: Episode Guide* Season 4 13-16; *FPCP* Legacy-Riker holding Yer's sister: *Interview* Curry, Dan & Ron Moore-SFX Pt 3/3** ***Thunderbirds****: FPCP* Lady Penelope in manor, full cost., ***Twilight Zone (orig)****: Book review* Visions of The Twilight Zone,

ISSUE 21 ***Abineri, John****: Interview* Actor-Doctor Who,Robin Sherwood**', ***Blake's 7****' FPCP* Servalan, *Interview* Pearce,Jacqueline Actress Servalan**', *Video review* Eps 17-20: ***Doctor Who****: Book review* Battlefield: *Interview* Hodgson, Bnen & Dick Mills-Snd FX, *Video review* Three Doctors, *Video review* Masque of Mandragora ***Max Headroom****: Flashback* Channel 4 pilot, ***Robin of Sherwood****: FPCP* Herne the Hunter; ***Star Trek: The Next Generation****: Episode Guide* Season 4 19-26, *FPCP* Suddenly Human-Picard & Jono, *Interview* Stillwell Eric-Script Co-Ord**',

ISSUE 22 £3 (short supply) (US$6) ***Alphacon, the Video****: Video review* Fanderson's Space 1999 overview; ***Chimera****: FPCP* Chad in tree *Interview* Gallagher, Stephen-Author**', ***Doctor Who****: Book review* Timewyrm:2:Exodus; ***Dominick Hide****: Video review* Flipside and Another Flip..., ***Frakes, Jonathan****: Interview* Next Gen-dunng Season 4 Next Gr**, ***Hancock, Prentis****: Interview* Actor - Doctor Who Space 1999, ***Parker Lewis Can't Lose****: FPCP* Ma Musso and Parker; *Feature* **', ***Red Dwarf 4****: Episode Guide;* ***Robin of Sherwood****: Video review* Power of Albion to Sheriff of Nott., ***Space 1999****: Interview* Hancock, Prntis-Actor; ***Star Trek****: Book review* Legacy: ***Star Trek. The Next Generation****: Book review* Boogeymen, *FPCP* First Contact-Riker & loving nurse; ***Tripods****: Feature* Lost third sason.

FPCP = Full-page Colour Picture
'' Indicates colour feature

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Front Cover: Shahna amd Kirk try to escape The Gamesters of Triskelion in this classic **Star Trek** story of the same name

Dungeon problems in *Star Trek*'s Season 2

A *Fantastic Journey* starts.

Editorial

So, **Doctor Who** looks to be materializing on our screens again. Fans will know how over the years, there have been points when the series' future has been uncertain, and this must be one of the most important points in its history. If this new production is successful, then a whole new series seems much more likely.

Unfortunately, the production is also going to come under close scrutiny from all those who want to see the series back, for whatever reason. Let us hope that the end product satisfies the needs of the majority. No doubt we're going to hear a lot about the objectives of the new production team over the coming months.

Time will tell, probably in more ways than one.

The next issue of *TV Zone* is published 22nd July.

Jan Vincent-Rudzki

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Small to Big Screen

The cinema seems to be running out of original ideas if the current slate of films based on tv formats is anything to go by Prelude Pictures plans to update the '60s Irwin Allen series **Lost in Space** for the big screen. The proposal submitted to Paramount Pictures is for a straightforward but humorous update for Summer 1994 budgeted between $40-50 million to cover high-tech special effects
Also upcoming are **Addams Family Values**, which Barry Sonnenfeld has been directing since February with virtually all the cast from the first film re-enlisted. **The Beverly Hillbillies** directed by Penelope Spheeris, **The Flintstones** directed by Brian Levant with John Goodman as Fred, Rick Moranis as Barney, Elizabeth Perkins as Wilma and Rosie O'Donnell as Betty plus Halle Berry and Kyle MacLachlan (Jim Henson's Creature Shop is providing the prehistoric animals), **The Fugitive** starring Harrison Ford as Dr Richard Kimble, which Andrew Davis is controlling and **Batman: The Animated Movie** (based on the animated series) with Kevin Conroy and Mark Hamill voicing Batman and the Joker. Not forgetting the forthcoming film to be based on **Star Trek: The Next Generation**.

Animation

The Museum of the Moving Image and Channel 4 are offering four professional residences to enable animators to develop ideas at the MOMI for potential commissioning by C4 under the supervision of producer Lisa Beattie. The winners receive a fee and budget of nearly £4,000. Details and application forms from Nick Golding (071) 815 1376.
A pilot soap opera, **The Barkers**, in which all the characters are played by dog puppets, is being produced by comic musician Neil Innes for HTV.
A second series of Meridian's **Wizadora** is in production for screening on ITV in the Autumn. Saban International has produced **20,000 Leagues in Outer Space**, an animated futuristic update of the Jules Verne classic. Central TV has set up a new animation arm, Central Animation, under controller of children's programmes, Lewis Rudd. Central has three animation series in the ITV Autumn schedule, **The Dreamstone**, **Treasure Island** and **Astro Farm**.

Who Quality

Steve Roberts of the **'Doctor Who** Restoration Team' informs us that the restoration of *The Ambassadors of Death* is not 'virtually complete' because 'the colour strobing effects have not been overcome... No attempt has been made to restore episodes two, three and four, as the colour tapes are too badly patterned. James Russell is still working on a video processor to remove or reduce the colour patterning'. For now, the restoration is 'on hold'.

Technology

Digital technology means that by 1998 up to 10 terrestrial channels could be receivable by some parts of the UK (six in London) and that by 2013 a further 60 could be available according to the Independent Television Commission as digital signals occupy less bandwidth than existing PAL signals. Digital implementation would be based around a simulcasting policy to enable a phased introduction to the system, so that terrestrial broadcasters could transmit in both formats. However, the government is expected to limit the number of extra new channels to preserve its income from ITV franchise holders, whose profitability would be severely limited by further competition.
Video discs can currently store only 72 minutes of data. To counter this, Philips will intro-

Who 30 - Quantum 6

As *TV Zone* went to press, rumours were flying thick and fast about a revival of fortunes for two cult tv Time travel shows. Now, as you know, we're certainly not the kind of magazine to give prominence to coverage of mere rumours — but in this case, since both of the programmes are so monumentally popular with our readers, we thought we'd make an exception. **Doctor Who** is back... or so the story goes. **Quantum Leap** will live on into a sixth season... so they say.
Doctor Who's return will reportedly take the form of a made-for-tv movie presentation. There has been no official confirmation of casting, but those pesky rumours continue to suggest that the story will feature some, if not all, of the surviving Doctors. Ever-popular ex-**Who** director Graeme Harper is being widely touted as the project's director, with Adrian Wrigglesford (co-collaborator of Virgin's **Doctor Who** *Monster Book*) rumoured to have written the screenplay. And if any of that *hasn't* been wild enough for you... Other unsubstantiated whisperings have hinted that a new Doctor will emerge from this production, paving the way for a new series, produced by Graeme Harper!
If all that's true, they'll have to be quick — the reported plan is for the production to air close to **Doctor Who**'s 30th Anniversary on November 23rd.
In view of this rumour, Reeltime Productions have postponed their **Downtime** video.
Quantum Leap is allegedly about to be given a new lease of life. Negotiations to secure production of a sixth season have apparently come about as a result of **Quantum Leap**'s ratings success in the UK.
Next issue... Will we be waking up to discover this has all been a dream? Or is this cult television — but not as we know it?

Last time around, it was *The Five Doctors*... Does Doctor Who's 30th Anniversary mean it's time for another get-together? Photo © Stephen Payne

Video Update - The Story So Far

(Please note The list is subject to change)

July

Sapphire and Steel 6
The Last of the Mohicans 3 4
Space: 1999 13 14
The Persuaders two volumes
Doctor Who *The Silurians* (re-coloured/double-pack)
30 Years at the BBC Radiophonic Workshop (Sound FX CD) £11 99
Red Dwarf 1 *The End / Waiting for God*
ST:DS9 Episodes 2-5

August

ST:TNG 2 releases Season 6
ST:DS9 2 releases
Department S 3/4
The Zoo Gang 1/2
Timeslip 3 *The Year of the Bum-Up*
Thriller 1/2
Randall and Hopkirk (Deceased) 6
Doctor Who *The Curse of Peladon*
The Power of the Daleks (audio)

September

Doctor Who *The Chase / Remembrance of the Dalek* (stereo) - Dalek boxed set with Dalek booklet £29 99
Paradise of Death (Audio)
Survivors *Gone to the Angels/Garland's War* (Eps 5/6
Starvation/Spoil of War (Eps 7/8)
The Hitchhikers Guide to the Galaxy (complete series doublepack)

October

4th **Doctor Who** *The Trial of a Time Lord* (TARDIS box set) £34 99
Fury from the Deep (Audio)

November

1st **Doctor Who** *The Two Doctors (doublepack)*
Resurrection of the Daleks

To Be Scheduled...

Survivors *Law and Order/The Future Hour* (Eps 9/10)
Revenge/Something of Value (Eps 11/12)
The Making of Blake's 7

Single tapes are normally priced at £10 99 with doublepacks £16 99. BBC Audio releeses retail at £7 15 and comprise two tapes.

Book Update - The Story So Far

(Please note The list is subject to change)

July

15th **ST** *The Galactic Whirlpool* (David Gerrold) £3 99
Doctor Who *Shadowmind* (Chris Bulis)
Power of the Daleks (John Peel)

August

16th **STTNG Make-Up FX Journal** (Michael Westmore and Joe Nazzaro) £6 99
(may be delayed!)
19th **ST** 61 *From the Depths* (Victor Milan) £3 99
Doctor Who *Birthright* (Nigel Robinson)
Evil of the Daleks (John Peel)
26th **ST** *Who Killed Captain Kirk?* (Graphic Novel - Peter David, Tom Sutton & Gordon Purcell)

September

16th *Star Trek Universe* (Jacqueline Lichtenberg, Sondra Marshak & Joan Winston) £4 99
Doctor Who *Invasion/Silver Nemesis* (reprint)
Iceberg (David Banks)
The Sixties (Howe/Stammers/Walker, paperback)
23rd **STTNG** 27 *Guises of the Mind* (Rebecca Neason)

October

20th **ST** 62 *The Great Starship Race* (Diane Carey) £3 99
Doctor Who *The Scripts Pirate Planet* (unconfirmed)
21st *Bloodheat* (Jim Mortimer)
The Dæmons/Leisure Hive (repnnt)
Time Frame (David Howe)

November

15th **ST** *The Price of the Phoenix* (reprint) (Sondra Marshak & Myrne Culbreeth) £3 99
Doctor Who *The Scripts The Abominable Snowmen* (to be confirmed)
— **Doctor Who** *The Dimension Riders* (Daniel Blythe)
Invasion of the Dinosaurs (reprint)
6th Doctor Handbook (Howe/Stammers/Walker)

December

2nd **Doctor Who** *The Left Handed Hummingbird* (Kete Orman)
The Web of Fear (reprint)
12th **STTNG** 28 *Here There Be Dragons* (John Peel)

1994

January

— **Doctor Who** *Conundrum* (Andrew Lyons)
ST *The Starless World*

February

— **Doctor Who** *No Future* (Paul Cornell)

To be acheduled:

Doctor Who *Resurrection of the Daleks* (Eric Saward unconfirmed)
Revelation of the Daleks (Eric Saward unconfirmed)
The Talons of Weng-Chiang (repnnt)
Missing Links - Playback (working title unconfirmed Spring '94)
The Seventies (Howe/Stammers/Walker Autumn)

Doctor Who New Adventures £3 99, reprints £3 50. The latter two **Doctor Who** script books are still unconfirmed. *Who Killed Captain Kirk?* retails at £7 99

From ITC, 3 tapes of *Classic TV Heaven* — The 50s, 60s and 70s

duce a carousel CD-I player that plays a film continuously from two discs during 1994. The company has also involved itself with Lucas Arts Entertainment to produce **Rebel Assault**, a game sequel to **Star Wars** featuring original film clips. An interactive video game for multi-players based on Steven Spielberg's forthcoming dinosaur epic, **Jurassic Park**, will be released by California-based 3DO in October incorporating footage from the movie. Meanwhile Viacom New Media is developing **Dracula Unleashed**, an interactive Horror film for various video game formats.

Satellite

The Astra 1C satellite was successfully launched on May 12. BSkyB's planned pay-TV package will be called Sky Basic and commences from October 1, with 10 channels now expected to cost £6 per month (free to subscribers of the movie channel). To offset potential initial reductions in advertising revenue, some of the service will be made available to Scandinavian and Benelux countries via Filmnet, the Brussels-based pay channel. The Family Channel has now confirmed that it will be part of the package.

In the US, the Sci-Fi Channel has launched its own video sell-through division. Its first two titles are **Doctor Who - The Tom Baker Years** and **The Hitch Hikers Guide to the Galaxy**, which were both released by BBC Video in the UK.

There are plans to export UK Gold to Hong Kong.

Recent BARB research indicates that the uptake of satellite TV in UK homes has slowed considerably during the first four months of this year with 108,000 compared to 200,000 over the same period in 1992.

Forthcoming

A fourth series written by Jim Eldridge featuring the Uncle Jack character is in production

starring Paul Jones with Fenella Fielding as the Vixen. Jeremy Swan is the producer/director of **Uncle Jack and Cleopatra's Mummy**, which will be screened on BBC1 this Autumn.
The BBC has plans to adapt Elizabeth Goodge's book **The Little White Horse** into a Fantasy serial.
Granada is producing **Cracker**, a new seven-part psychological thriller series focusing on Fitz, a dangerous, wisecracking, accomplished clinical psychologist. Robbie Coltrane plays Fitz.
Three stories are being made, a three- part opener, followed by two two-parters for ITV screening from September. Each story takes a sideways psychological look at the solutions to crime. Fitz likes to establish not just the who but also the why of crimes being committed, revelling in the compulsions that motivate the criminal mind. He has an unconsummated volatile relationship with DS Jane Penhaligon of the CID (Geraldine Somerville), while his wife Judith (Barbara Flynn) walks out on him in the first episode. The series producer is Gub Neal, who was responsible for last year's **The Cloning of Joanna May** and **Angels**. Michael Winterbottom and Jimmy McGovern are the respective director and writer of the first story titled *The Mad Woman in the Attic*.
David Hayman directs Helen Mirren as a woman who fears her husband is a serial killer in **The Hawk** by Peter Ransley, which Mark Shivas has been producing for the BBC, with a possible theatrical release prior to its tv première.
Further to *TV Zone #40*, Tyne Tees has been commissioned to produce seven episodes of drama series **The Ink Thief** for 1994 following a successful pilot. The show, which combines animation and special effects with drama, stars Richard O'Brien (now resigned from Channel 4's successful **The Crystal Maze**), Paul Springer (who is also writing and co-directing) and up to 10 other actors as "creatures that go bump in the night". They start off as animated creatures but transform into live-action characters. Ensuring O'Brien was available was made more difficult because he is booked up for most of the year celebrating the 20th anniversary of **The Rocky Horror Show**. **The Ink Thief**, which has a 13-part follow-up pencilled in, will have special effects from Symbolics, best known for **Batman Returns** and **Alien 3**.

Quantum Leap Update

Quantum Leap fans will be interested to hear that GNP Crescendo Record Co. are releasing a **Quantum Leap** CD in late June/early July. The CD will contain a few songs recorded by Scott Bakula himself, possibly including a couple of Elvis Presley and John Lennon tracks.
Meanwhile the BBC have bought the fifth and final season of **Quantum Leap** but it is not yet known whether they will screen this straight after the fourth season finishes, or wait a few weeks.
In the US, NBC have released their autumn schedule of programmes and **Quantum Leap** is not on it, thereby confirming that they have not renewed it for a sixth season. **The Quantum Leap** offices were closed by Universal on 1 June for office space requirements, though it must be pointed out that this does not mean that they have given up on selling the series to another network.
During January 1994, Universal will offer the 'Universal Action Network', a set of 24 two-hour TV movies spread over six series', each with four, two-hour TV movies, to alternate over the run. **Quantum Leap** may be one of the series possibly on offer.

Descent **The cliffhanger finale of *The Next Generation*'s sixth season — the Borg are back!**

Tele70

The National Film Theatre's *Tele70: Popular TV of the 1970s* season is to once again be held during August. A highlight will be **Robin Redbreast** by John Bowen, a rediscovered 1970 **Play for Today** previously junked by the BBC, which is a spooky chiller starring Anna Cropper and Bernard Hepton about a bereaved woman, who, on moving to a small cottage in the country, befriends an unusual local lad. The malevolence of the countryside is to the fore in this production. Other offerings include two episodes of **Star Maidens** (*Proton Storm/The Enemy*) combined with an episode of **UFO**, **Paul Temple** (*Cue to Murder*) with **Turtle's Progress** and two episodes of the 1976 Nigel Kneale series **Beasts** (*During Barry's Party/What Big Eyes*).
The recently recovered **Moonbase 3** has been kept back to follow the *Missing Believed Wiped* conference on October 2. Two episodes will be screened. Episode One — *Departure and Arrival* by Barry Letts and Terrance Dicks (Tx 9/9/73) and Episode Six — *View of a Dead Planet* by Arden Winch (Tx 14/10/73). A season of Sherlock Holmes related programming is scheduled for December. Further information on all NFT events can be obtained from the box office on (071) 928 3232.

Shorts

This year's BBC **Mastermind** final was won on May 16 by Gavin Fuller, whose specialist subject in the first programme of the series had been **Doctor Who**. The May 14 edition of BBC2's comedy sketch show **The Real McCoy** had a clip from *Earthshock* featuring an exchange between the Doctor and the Cyberleader dubbed into a Jamaican dialect. It is notable that the BBC2 repeat of *Battlefield* part one managed to obtain more viewers in Northern Ireland than **John Thaw** in **A Year in Provence**. *The Twin Dilemma* entered the Australian sell-through video chart (w/e May 14) at number five.
The Children's Film and Television Foundation may close in the next couple of years if some guaranteed financial aid is not forthcoming from the government. The CFTF has provided development finance for programmes such as **The Borrowers**.
A limited edition hand-numbered commemorative plate celebrating five years of **The Next Generation** has been issued by The Hamilton Collection of Worcester. With a 23 carat gold border and priced at £27.95, is it dishwasher friendly?!
The BBC has sold Ealing Studios to the BBRK Group for £6 million. Many vintage series, including **Doctor Who**, had scenes requiring controlled conditions shot there.

Indy's End

On the eve of Sky One's screening *The Young Indiana Jones Chronicles*, the ABC executives decided to put the **Young Indy** series on hiatus for the third time. This time cancellation looks certain, but no reason has been given for putting the series on hold. **The Young Indy** series has only lasted 2 seasons so far.

Babylon Series!

Warner Brothers have given the go ahead for the first season of the SF series **Babylon 5**.
Since the screening of the pilot tv movie, which scored very highly in the Neilson ratings, many viewers have ultimately been making comparisons with both **TNG** and **DS9**. Viewers either liked it or didn't, with the acting receiving the worst criticism.
As the original pilot was 25 minutes too long, it is hoped that some of the cut scenes can be used in the series. A few of the scenes are self-contained so the producers feel that they can take one whole scene and drop it into an episode. Scenes include encounters with an alien hooker and smugglers.
J Michael Strazynski has various plans for the first season, especially about what will happen to the characters. One of the most important questions raised by

OUT OF THE BOX

Here's the latest listing of programmes currently showing in the UK. The list is generated from *TV Zone* HQ in London, but we have already heard from readers elsewhere about programmes being shown in their television regions. Please keep us up to date on what's happening in your neck of the woods. .

Daily (Monday - Friday)		
17.00 & 22.00	**ST: The Next Generation**	Sky One
23.30	**Doctor Who**	UK Gold
Mondays		
22.00	**Northern Exposure**	C4
Tuesdays		
02.20	**The Twilight Zone**	Meridian
TBA	**Tomorrow's End** (from July 13)	BBC1
16.20	**Watt on Earth**	BBC1
18.00	**Mork and Mindy**	C4
18.30	**Eerie, Indiana**	C4
21.00	**Quantum Leap**	BBC2
Wednesdays		
18.00	**Star Trek**	BBC2
Fridays		
12.15	**War of the Worlds**	Meridian
16.40	**Kappatoo II** (until July 9)	ITV
16.40	**The Wail of the Banshee** (from July 16)	ITV
11.15	**War of the Worlds** (first season)	Westcountry TV
Thursdays		
20.30	**The Crystal Maze**	C4
Saturdays		
08.10	**The Girl From Tomorrow**	BBC1
14.00	**Bewitched**	Sky One
17.30	**The Secret Garden**	UK Gold
19.00	**The Flash**	Sky One
Sundays		
09.00	**Doctor Who** (Omnibus)	UK Gold
10.45	**Land of the Giants**	C4
13.00	**Robin of Sherwood**	Sky One
19.00	**The Young Indiana Jones Chronicles**	Sky One

Tomorrow's End is the sequel to **The Girl from Tomorrow**. **Moondial**, which was originally scheduled for UK Gold transmission from June 19 has been withdrawn because agreement over terms was not reached with writer Helen Cresswell. Daily strippings on ITV of both **James Bond Jr** and **Adventures of Galaxy Rangers** are planned from July 12. A selection of vintage Seventies' **Top of the Pops** becomes a daily UK Gold 11.00 pm fixture from July 5, while known **Doctor Who** transmissions following *The Time Monster* are *Invasion of the Dinosaurs* (5 episodes from July 5), *The Green Death* (6 episodes from July 12) and *The Monster of Peladon* (6 episodes from July 20). *Invasion of the Dinosaurs* is being shown in the renumbered five-part version, previously sold overseas, which omits Part One (currently only held by the BBC as a black and white film print) and begins with the resolution to the Part One cliffhanger.

the pilot episode concerned what had happened to Commander Sinclair during the Earth/Minbari war. Suddenly someone says seven words to him that completely unravels his self-deception.

Sinclair will also be betrayed by a friend, and there will be deaths which will change him and alter his destiny which will affect millions of others.

Most of the other major character are either running to, or away from something. A couple of characters will have hidden relationships. Garibaldi's past will catch up with him in such a way that will affect his rôle, make him a very different character and have lasting effects.

Some of the established empires will fall, others will rise. One major group not yet known to exist will make its presence felt gradually.

At the end of the first season, one character will undergo a major change which will start the show spinning on a very different axis.

Strazynski is planning a mid-season crisis. There will be a major armed conflict between dozens, possibly hundreds of individual ships, hopefully on the scale of **Return of the Jedi**.

Finally, Harve Bennet's **Time Trax** has been renewed for a further 22 episodes.

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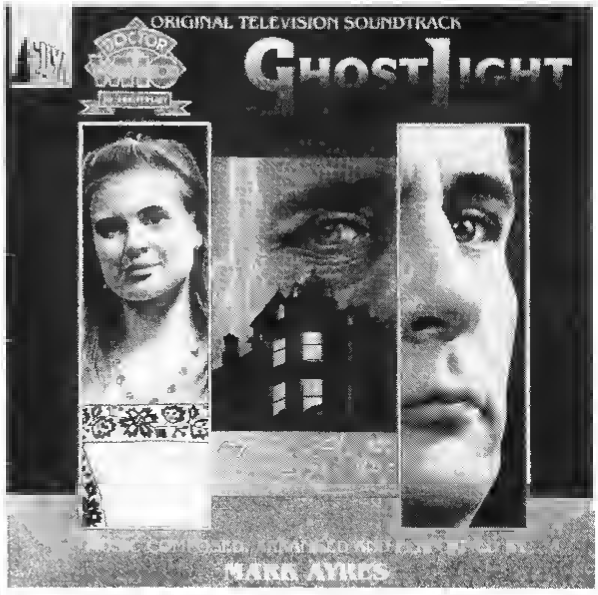

The soundtrack score of *Doctor Who*'s *Ghostlight*, by Mark Ayres, is released by Silva Screen. The end of July sees the release of faithful new arrangements (by Heathcliff Blair) of Dudley Simpson scores for *Ark in Space*, *Genesis of the Daleks*, *Planet of Evil*, *Pyramids of Mars* and *Brein of Morbius* — these will feature on one album in the form of suites. The end of August will see the release of a special 30th Anniversary CD.

JOHNNY GOODMAN

The Persuaders, having a good time All photos from ITC Video current releases

"In those days, it was just a matter of walking into a studio at 14 years old, saying 'Please sir have you got any jobs', and starting off as a mail boy."

SO says Johnny Goodman of his start in the film business roughly half a century ago Today, Goodman is Director of Production for Central Films, having worked in just about every aspect of film and tv production along the way. However, it is the ten years starting in 1962 that interest us here, and his involvement in the tv series **The Saint**, **The Champions**, **The Persuaders** and **The Baron** At the recent Action '93 convention, Johnny recalled his days with ITC both during a panel discussion devoted to **The Saint**, and later in conversation with *TV Zone*.

Simon Templar on tv

"I was working on and off for a couple of B-movie producers, Bob Baker and Monty Berman. I believe they got into a conversation with Lew Grade and Bob said he thought he could get the tv rights to the Leslie Charteris **Saint** books, if Lew was interested in financing it."

Of course, Lew, later Lord Grade, was very interested, and an agreement was reached with Leslie Charteris to make a tv series using the Simon Templar character, who had first appeared in print in 1928. "At that time, I was simply a freelancer looking for my next job, and Bob phoned and asked if I'd like to be production manager."

In a now famous piece of tv trivia, the first choice to play Templar had been Patrick McGoohan. However, McGoohan's moral objections to screen kissing ruled him out "It would have been very hard to show the romantic Saint shaking hands all the time"

One interesting item in the charity auction at Action '93 was an original pilot script for the series set in the 1930s. "I think they toyed with the idea, and at the end of the day decided to set it in the present day. The second you set a series in the 1930s or whenever, you have the problem of taking down television aerials and so many different things that it costs twice

Craig and Richard attend to their helpless superhuman associate, Sharron

Opposite page: Roger Moore as The Saint

The Saint was always surrounded by glamorous girls...

as much to make." It also has to be remembered that in the 1960s, Charteris was still writing **Saint** stories, so Templar was still a contemporary character

Exotic Locations

The scripts portrayed Templar as an international playboy, visiting a different exotic locale each week. The truth was far more mundane. "We actually very rarely left Elstree studios. If you use a stock shot of the South of France, and the camera pans up to a hotel bedroom, the second you cut inside to a studio in Elstree the public are convinced you're in the South of France. A scene that was supposed to be Nice in the summer would be shot at Elstree in November with a potted palm and poor girls in bikinis going blue."

The Leading Man

"Very few actors can command the loyalty and friendship that Roger Moore seems to inspire in almost everyone who works with him," says Goodman. "The endearing thing about Roger is that he wants to be liked, not just by the producers and the top brass, but also by the boy who brings him his coffee and his call sheet."

So, how much of the phenomenal success of **The Saint** tv series is down to Moore? "Anything you make is a team effort, but at the end of the day, Roger must take a very large share of the credit, because he is an extraordinarily charismatic guy.

"Roger would be the first to admit that he's not a great actor, but he is a star. Wherever we went, crowds would gather to see him. We filmed the episode *Vendetta For The Saint* in Malta, and there were crowds outside the hotel all night screaming for Roger. I'm not sure if **The Saint** would have taken off to the same extent if we'd had someone else, I think Roger really made it his own. Anyone that's tried to follow him has been nowhere near as successful."

The Champions

During the final season of the initial black and white run of **The Saint** in 1966, the series was made back-to-back at Elstree with **The Baron**, starring Steve Forrest, on which Goodman served as Production Supervisor. Immediately after **The Baron**, Goodman began work on **The Champions** as Associate Producer.

"What happened was Monty and Bob decided the cake was big enough to split. Monty went off to make **The Baron** and **The Champions**, and asked me to work on them.

"**The Champions** was a series ahead of its time. **The Six Million Dollar Man**, which came much later, was a similar idea. They were supposed to have crash landed in Tibet and been given all these amazing powers. I remember being on the set one day with Stuart Damon. His character was supposed to have this incredible eyesight, and he's watching this girl dialling in a phone-box about two miles away, and he says, 'Take this down. 9,7,4,8,6,3,' The director said, 'Cut' and Stuart put his glasses on and held the script right up to his nose to read the next scene.

"The chemistry in *The Champions* worked very well"

Moore and Curtis had "very different lifestyles"

"We had a lot of casting problems before we got down to Bill Gaunt, Alexandra Bastedo, and Stuart Damon. I won't mention names, but one or two people who are quite big in the theatre today were considered for the part that went to Bill Gaunt. Bill wasn't a natural choice for a leading man, but he certainly worked out fine. The chemistry in **The Champions** worked very well, it just clicked, perhaps because Bill contrasted with Stuart Damon."

Filming on **The Champions** was well advanced when the NBC network, astonished by the US response to the black and white episodes of **The Saint**, struck a deal with Lew Grade for a new series of colour episodes. Bob Baker and Roger Moore formed a production company and invited Johnny to join them.

"So, I left **The Champions** before the end and went off to make some more **Saints**, and ultimately **The Persuaders**."

More Moore

The pilot episode of **The Persuaders** is in fact the last episode of **The Saint**, *The ExKing of Diamonds*. In that story, Simon Templar and an American played by Stuart Damon, are invited to form a permanent crimefighting partnership by an elderly adventurer.

The Persuaders tells of the exploits of Lord Brett Sinclair, played by Moore, and Danny Wilde, played by Tony Curtis, brought together by the retired Judge Fulton to fight criminals the law can't touch.

"Bob Baker had an idea that *The ExKing of Diamonds* could be a series, and Lew Grade sold the idea around the world. I don't know whether Stuart Damon was ever actually considered for the series. In fact, the man that was in line to play opposite Roger Moore in **The Persuaders** was Glenn Ford. At the last minute his mother fell ill in Hollywood, and Glenn wouldn't leave her, so Lew bought in Tony Curtis."

Curtis Controversy

The circumstances of Tony Curtis's arrival in England to film **The Persuaders** were well publicized at the time, but Johnny Goodman's rôle in the drama is less well known. "I was asked to go and meet our star at London Airport and I was thrilled to meet him. We shook hands, and I explained about the red and green channels. He said he had nothing to declare and as we put one foot over the line through the green channel six customs men fell on us. They took me away, turned my briefcase upside down and asked if Mr Curtis had tried to pass anything to me.

"While Tony was in Hillingdon police station being charged with possession of cannabis resin, I had to phone Sir Lew Grade to tell him that our leading actor had been arrested. We arranged for a lawyer to represent him in court on Monday morning. The fans were there in their thousands when he came up before the magistrates. He was fined £10 and had no money, so I had to write the cheque. He also gave my address in Wembley, saying he was staying with me, and I got his fan mail from all over the world for about six months."

Off Camera

On screen the relationship between Moore and Curtis worked very well, and the series is fondly remembered for the sharp quips the two characters continually exchanged with each other. "In fact, they never had any great relationship off stage. Tony and Roger performed together very professionally, but socially they had very different lifestyles."

The Persuaders was planned to run for five years, and the first season was phenomenally successful all over the world except in the US, where it was up against **Mission: Impossible** and **Movie of the Week**. Poor viewing figures meant the ABC network decided not to renew its option for a second season, and effectively killed the series.

For Johnny Goodman, it was back to the freelance market — but only for a few years. In 1977, he was appointed executive producer of Euston Films, making series including **Minder**, **Quatermass**, **Danger: UXB** and **Reilly, Ace of Spies**. He was later Chairman of BAFTA, and took up his present post with Central in 1992.

"I can't believe where the years have gone," he says. "I was about 32 when I started on **The Saint**, and to find young people today who are still excited and love the series is very thrilling.

"I'm a commercial film-maker. I know that bums on seats or eyes on the screen is what makes money, and that enables you to make more programmes. I don't want to make rubbish, but I do want to make entertainment. Lew Grade was a salesman, and that's what we lack today. We're too concerned with making parochial television, for purely British audiences. Lew pre-sold the ITC programmes all over the world. Another Lew Grade is what we need at the moment."

John Porter

TV Zone Letters
PO Box 371
LONDON SW14 8JL, UK
Fax: 081 875 1588

Forbes Faux Pas

Grahame Parsons
Ludlow , Shropshire
Aaaghh! How could they do it? Being an avid fan of **Star Trek: The Next Generation** ever since it started, and having over one hundred episodes on tape, I really don't know what Paramount were thinking of when they cast Michelle Forbes to play Doctor Timicin's daughter Dara!
The episode in question, *Half a Life*, started and the cast titles came up. Among the names was Michelle Forbes's name. A bit of Ensign Ro, Riker confrontation coming up me thinks! Anyhow after watching it for about half an hour I thought maybe I read the titles wrong because she hadn't shown yet, not on the bridge, not anywhere. Then all of a sudden she appears as Doctor Timicin's daughter
I watched in disbelief! Did they really think that they could fool anyone by swapping a Bajoran nose for a different type skin? This really put the dampers on the episode. What a mistake from a high standard emmy award winning programme. It's a real shame because it was the first episode with Lwaxana Troi, in which I was finally finding her bearable.
Editor Half a Life *is in fact the first episode of* ***Star Trek: The Next Generation*** *to feature Michelle Forbes. The actress did not appear in her more familiar rôle as Ensign Ro until early the following season*

Sky's The Limit

Susan Rose
Epping, Essex
I am so incensed at Wendy Wilkins' attack on Sky in Issue 42. *How dare she* accuse Sky of robbing her of **ST:TNG** and **DS9**. The stingy BBC would not have bought the series if Sky hadn't. Despite the known success of the original **Trek** they still didn't have the foresight to buy more than the first three seasons and even those they didn't buy until it had been shown in the US for over 2 years. They have never shown any interest in buying **DS9**. They don't care what the viewers want. Sky on the other hand do
She says she cannot afford to by a dish or rent one but she will buy the CIC videos when she can afford to. Well at the present cost of those videos I have worked out that by the time she has purchased 12 of them she could have bought and had installed a satellite dish and receiver. To receive Sky One is free, no subscription is necessary, so her one outlay would bring her over 100 episodes of **ST:TNG** and all of **DS9** — isn't that more value for money than owning 12 or 13 CIC videos?
Sky is a terrific station and I will not stand by and hear it maligned when the only people responsible for depriving viewers of their favourite programmes is the BBC. Go get a dish Ms Wilkins, you will *never* regret it!

Darren Briscoe
Bishop's Stortford, Hertfordshire

Mulberry **Karl Howman as the son of Death, Mulberry, and Geraldine McEwan as Miss Farnaby** Photo © BBCtv

I agree with the letter from Wendy Wilkins referring to **DS9** being snapped up by Sky. I must admit to being extremely disappointed and angry at the BBC for not buying what will obviously be a very popular show. I had hoped that Alan Yentob's appointment as Controller of BBC1 would herald a return to prominence of Sci-fi programmes on British tv — alas it seems my hopes have been dashed at the first hurdle!

Richard J Youlden
Newmarket, Suffolk
Re the news item (#41) that BSkyB are to screen **Star Trek: Deep Space Nine** (now postponed until at least August) particularly David Elstein's comment that Sky are "... committed to acquiring the best programming for its viewers ..."
very good news, although it would be even better news if BSkyB stopped *abusing* its 'best programming' by hacking it in to 12 minute snippets, burying it beneath post commercial logos and ruining the end credit music with misplaced announcements BSkyB, along with a selection of other services including UK Gold, threaten to scramble and charge us to watch their programmes later this year (doubtless **DS9** is one of the delights they'll ask us to pay for), a good idea, if it will guarantee *no advert breaks* during programmes and if they remove the *logos*
I don't like adverts, particularly the way both Sky and UK Gold handle them, and personally could not justify paying to watch programming interrupted by them. Besides, why should I pay for shows that have already been paid for by advertising revenue!?
Imagine, for as little as £60 a year (£5 a month) we can enjoy our favourite programmes, uninterrupted. **Doctor Who** (advertless) as it should be seen, without that damn logo, (if it doesn't get in the way of the picture why does it vanish during breaks?) — and much else besides.
A nice dream. But what I expect will really happen is that we'll be asked to pay for a bunch of channels to get just one with the special programme we want — and that programme will be massacred by commercial interruptions, talk and logos as it is today. But then 4 years of watching Sky TV's lousy programme presentation has possibly left me very cynical.
Editor It is ironic that many of the advert breaks which appear on the satellite channels occur in the same places as in American transmissions. So perhaps they are more true to the way the programmes should be seen? After all, the programmes are structured for US tv, with breaks

Beeb Trek

J Cox
Walsall, West Midlands
I noticed a letter in Issue 42 that said the remaining episodes of **Star Trek: The Next Generation** have been bought by the BBC.
Could you tell me when they are going to be shown please
Editor We have been told by the BBC that they have not purchased the remaining episodes of ***The Next Generation*** *and have no immediate plans to do so. However, it remains a possibility for the future*

Death Defying

Trevor Smith
Paston, Peterborough
As a regular buyer and admirer of your magazine, I am very dis

appointed to see that you are *still* not covering what is probably the only original British 'cult' tv show currently on the air.

I have waited patiently, but while shows long dead and others unlikely to be seen at least on terrestrial British tv for years (indeed, some no one wants to) get fair coverage, a popular show with a distinctly Supernatural theme goes completely unmentioned. I am, of course, referring to **Mulberry**.

Mulberry (played by Karl Howman) is the son of Death (John Bennett), who has sent him to fetch Miss Farnaby (Geraldine McEwan), but because he has too much of his mother, Springtime, in him, he gets an extension on her life, and tries to get her to enjoy her last months on this mortal coil. So there you go — a harmless fantasy, hilariously done, much funnier and with a wider appeal than **Red Dwarf**, an excellent cast including Tony Selby, brilliantly written by John Esmonde and Bob Larbey. What more do you need?

*Editor: We haven't covered **Mulberry** so far because little use was made of its Supernatural theme. The first series was a comedy show first and foremost. Yes, the second series has made much more use of the basic premise, and I hope we will cover the next series if it continues in this way.*

Leap Again!

Sue Flower
Chesham, Buckinghamshire

I agree with John Abbot that **Quantum Leap** is a strange animal. Not only is it hard to say what sort of series it is — Sci-fi, nostalgia, or straight drama but also the standard is very inconsistent. Every programme has its good and bad episodes but **Quantum Leap** takes the biscuit in my book. It goes from tedious 'switch off after 20 minutes boredom', through 'run of the mill "American" rest your brain' fare to drama that not only grips for 50 minutes but haunts my dreams for days.

As a Christian I find the 'God angle' irritating. Not only, as Jon Abbot pointed out, does it negate free will, but if God wants to sort things out I'm sure he could find a better way. And anyway, what's Sam ever done to God to have to suffer like that (or his wife)?

Almost Gone

Colin Campbell
Pimlico, London

Just a short letter to ask whether the series **Almost Grown** was shown in its entirety when it was shown late Saturdays on ITV recently. Are there any plans to write any articles on this superlative series?

Could you confirm the rumours with regard to its demise?

Are there any plans to write an episode guide on the American Sci-Fi show **Time Trax**?

While I'm on the subject of Sci-Fi perhaps you could tell me if there were any films/tv shows produced based on the classic *Brave New World* by Aldous Huxley?

*Editor: **Almost Grown** consisted of one two-hour pilot and twelve one-hour episodes. Only one season was made and there are apparently no plans for any new episodes.*

***Brave New World** was adapted as a mini-series by America's NBC and starred Kerr Dullea as Thomas Grahmbell. The BBC broadcast the two 95 minute episodes on BBC1 in March 1981. We have no immediate plans for a **Time Trax** episode guide.*

Not So Smart?

Stuart Cole (Age 12)
Worcester Park, Surrey

I was most distressed to read the views of Philip R Smart in *TV Zone #43*. While we Whovians are slaving away to bring back our beloved programme, **Doctor Who**, it sets us back a bit to know that somewhere in London there is serious opposition.

I ask myself can the gentleman have actually taken notice of the programme's sheer brilliance?

Editor: Whovians?! We don't use that word in TV Zone. Loud, but Stuart is not the only one to have a reaction.

Jason Rankin
Newtownards, County Down

I am writing in reply to Philip Smart's letter in *TV Zone #43*. I am a dedicated fan of **Star Trek: The Next Generation** and have little care for **Doctor Who** but I would still not write to the BBC asking them not to bring it back. I believe that all cult fans should stick together lest we see another decade like the 80s which was nearly utterly devoid of new cult tv. While I detest the likes of **Thunderbirds** I would not wish its demise.

However I would agree with Mr Smart's letter in one point. **Star Trek: The Next Generation** should be on a majority channel like it is in America but for one thing we are not (despite increasing numbers of McDonalds Restaurants) American and the British people still can't get the idea of quality **Star Trek: The Next Generation** because of the original's wobbly sets.

Neil Fox
Stourbridge, West Midlands

Philip Smart's letter concerning the possible return of **Doctor Who** did not make pleasant reading.

Okay, so it's obvious that Mr Smart is never going to be the biggest fan of the show, but his views, in themselves, do not concern me. However, the effect that such letters have on the people who could effect **Doctor Who**'s return, does. Since the BBC's decision on the programme will not affect Mr Smart's viewing habits anyway, his letter smacks of spitefulness and snobbery.

Pointless non-constructive criticism like this is something we don't need. With British SF at such a low ebb at the moment fans should appear united in a common purpose. Only in this way will we encourage the production of the 'decent adult Science Fiction' to which Mr Smart himself refers.

David Thomas Downing
Cornwall

Having read Philip R Smart's letter I feel I must say that **Star Trek** of all kinds is repetitive, poncy, cringe worthy, slow, dull, unimaginative childish yankie crud.

The stories are all the same thing, totally plotless and totally pointless.

The series has absolutely nothing to recommend it except the special effects. The reason for the programme's success is simple: anybody can watch and understand this simple soap opera. And as for **Star Trek**'s optimistic view of the future, (hope!?) For God's sake Trekkies, get a life! Develop a mind! **Trek** is just a television series, and a totally overrated garbage one at that. It is as bad as those dreadful Irwin Allen series. How anyone over the age of ten can take **Star Trek** seriously is beyond me.

Doctor Who and **Blake's 7** may be low budget, but the atmosphere, the stories, the acting, the direction, the mature, realistic level of the Science Fiction and the totally epic feel of them both more than compensate for the occasional Chromakey fringe and bad acting performance. In fact, Brent Spiner, LeVar Burton and Marina Sirtis are three of the very worst actors I have ever seen.

And Trek Monsters? A person with a wrinkled nose? Oh, go away — and I hope one day the Starship Enterprise disappears at warp speed into oblivion, never to be seen or heard of again. What a relief for fans of real Sci-Fi.

Trekkies should grow up. I'm just fourteen and I can see through **Trek** for the pathetic child's Sci-Fi it really is.

Editor: Well, all I can say is keep those letters coming in.

***Next Generation*, not universally appreciated**

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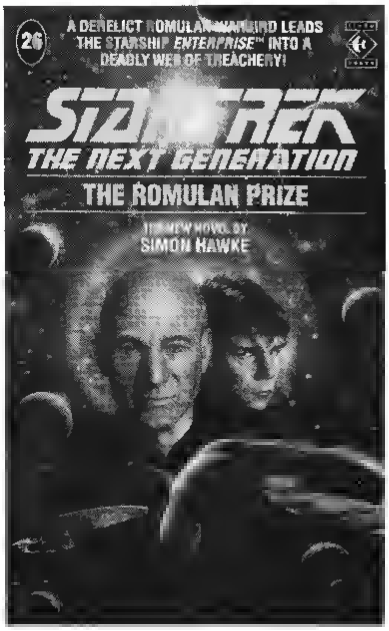
STAR TREK
The Romulan Prize (#26)
by Simon Hawke
Publisher: Titan Books
Price: £3.99
Published: 20th May '93

BASICALLY, *The Romulan Prize* is one of the most gripping **Trek** books for quite a while. The story is absolutely classic, utilising the Romulans properly as a proud, single-minded but highly intelligent race. Commander Valak is a superb creation, worthy of a series of Romulan-based novels of his own. Picard's equal in cunning and forward-planning, only his relative inexperience really betrays him during the course of the book.

The main thrust of the story is the Romulan's capturing the Enterprise (the 'prize' of the title, I suppose) and going to investigate a Dyson Sphere in the neutral zone. What they find there, what happens to the various landing parties and how different groups of Enterprise crew fight to regain their ship is the main thrust of the story. As a kind of **Escape to Athena** in outer Space, *The Romulan Prize* is quite brilliant.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STAR TREK
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THE ROMULAN PRIZE
THE NEW NOVEL BY
SIMON HAWKE

As a novel containing familiar characters from **Star Trek: the Next Generation** it is an unmitigated disaster. The early scenes with Picard virtually biting Deanna Troi's head off for doing her job marked the start of a downhill run where the characters interact much as they did in the first few episodes of Season One. Waspish, unfamiliar and rather disinterested. Thus, by the time the grand, and very clever, Romulan plot is discovered, you actually can't be sure that the Enterprise crew will survive because they're more like a *Yesterday's Enterprise* version — if Tasha Yar had supplanted Worf in the story, it would have made more sense. Now there's an idea of a mini-series of books!

Both Picard and Riker's frequent description of Valak as a bastard (in thought processes as Picard wondering what the Romulan bastard would do next etc...) jar completely with the rational, open-minded if determined opposites both these men are. The only person who comes across with a modicum of familiarity is Worf, trapped with the Enterprise's women and children to protect, his much vaunted (and on tv woefully overstated) sense of Klingon honour is put to the test.

I really wanted to think of *The Romulan Prize* as a ten out of ten effort. It is as far as darn good storytelling and exciting adventure goes. As a **Star trek: The Next Generation** book goes, it barely scrapes a six!

Mark Chappell

DOCTOR WHO
The Keeper of Traken
BBC Video
Price £10.99
Released June '93

TOM BAKER's penultimate story establishes the 'Master Trilogy' from the programme's 1981/82 seasons, but has arrived on video some time after its companions *Logopolis* and *Castrovalva*.

Traken is **Doctor Who** with style. It is a rarity in that all aspects of the production gel perfectly, with John Black directing one of the best team of players and technicians the show has ever assembled. It looks great; Tony Borough's stately sets are complemented by Amy Roberts classical costumes and Norma Hill's dignified wigs and make-ups. The overall effect is that the planet seems to have a truly alien culture; no lycra body suits or purple wigs

here..

The TARDIS is returning to N-Space, when the Doctor and Adric are visited by the elderly Keeper of Traken as the time of his dissolution approaches. There is an inventive piece of story-telling by Johnny Byrne — in his first, and best, **Who** script — as a prologue of sorts unfolds on the TARDIS monitor.

Traken is a world so pure that evil beings shrivel up and die there, although a 'Melkur' creature in the Grove is undergoing a protracted degeneration. And as Keeper-elect Tremas marries fellow Consul member Kassia, a chain of events begins which will ultimately lead to the planet's destruction in *Logopolis*.

Traken also introduces Nyssa, who remains silent throughout part one, but perks up when she is teamed with Adric, then later becomes a pistol-packing jailbreaker by the third episode. A new member of the TARDIS brat-pack, she does initially have some dignity, unlike the bland screamer (who drops her skirt at the first sign of 'leprosy') she would ultimately become.

Anthony Ainley also makes his first appearance in **Doctor Who**, and is at his best playing Tremas, until the character is possessed by the Master and the actor begins his slide into melodramatics. For the majority of the tale, Geoffrey Beevers portrays the renegade Time Lord (with decomposing features as continuity with *The Deadly Assassin*), but the actor's performance lacks the depth required.

The finale aboard the Master's TARDIS is a disappointment, primarily because of the absurd sequence in which Tom Baker

leaps through a paper wall. However, the splendid cliff-banger ending redresses the balance, and leaves one reaching for the video of *Logopolis* to revisit what happened next...

Richard Houldsworth

DOCTOR WHO
The Invasion
BBC Video
Price £16.99
Released June '93

DERRICK SHERWIN's tale of a massive Cybermen invasion of Earth is the template for many later **Doctor Who** stories. It establishes the concept of UNIT, the taskforce created to combat alien invasions, led by Brigadier Lethbridge-Stewart (Nicholas Courtney), who was last seen fighting Yeti in the London Underground in *The Web of Fear*. It also introduces Benton (John Levene, ironically last seen playing a Yeti in *Web of Fear*...)

With episodes one and four missing, Courtney fronts this BBC Video presentation, and sort of fills in the gaps. Sitting in a chair in what looks like a stately home, with a big red book resting inexplicably on his lap, he provides a swift recapitulation of what is lost.

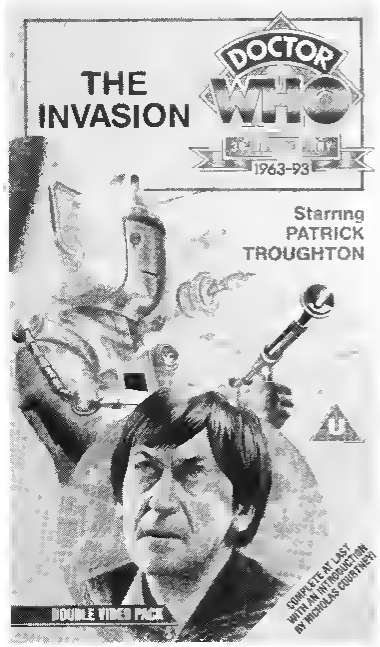
The problem with *The Invasion* is that at eight parts it is far too long. Even without the two lost episodes, the story drags as the first half concentrates on the Doctor and Jamie endlessly being captured and escaping from Tobias Vaughn and his sadistic henchman Packer. When Vaughn says to the Time Lord: "Here you are again, you really are beginning to try our patience", this reviewer could only agree.

Things really hot up from episode five though, as the Cybermen are revived from their cocoons and begin massing in the London sewers. Vaughn, naturally, plans to betray his allies, and has the Cerebration Mentor on his side — a machine capable of transmitting emotions, which are toxic to the Cybermen. This results in some tremendous scenes as the device is tested, and one of the creatures goes on a frenzied rampage.

Ex-army man Douglas Camfield is obviously at home directing large amounts of military hardware and working on location. He makes a good choice in Kevin Stoney for the rôle of Vaughn (the pair previously worked together on *The Daleks' Master Plan*), and unsurprisingly the actor provides another all-time great **Doctor Who** villain.

Of course, the scene everyone remembers occurs at the end of the sixth episode, as people all over London collapse, man hole covers go flying in the air, and an army of Cybermen march down steps near St Paul's Cathedral, and through the streets of the City. Quite simply, cult television at its most captivating.

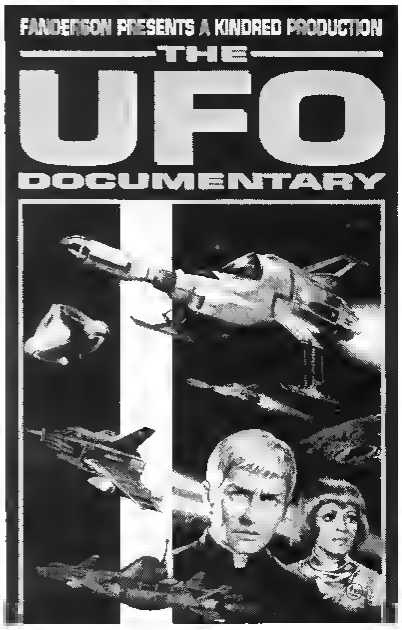
Richard Houldsworth



UFO
The UFO Documentary
Kindred Productions
Price £14.99
Released May '93

TAKE a group of people who know how to make a video. Put them with researchers who are familiar with Gerry Anderson's work, then give them free reign to use ITC's archives, and access to interview actors and behind the scenes staff. What do you get? A highly watchable documentary about the live-action series **UFO**. From the opening montage of clips, to the closing teaser leading into the **Space: 1999** documentary, this tape is both informative and entertaining. It is just a pity that it is only available through the Gerry Anderson Fan Club, Fanderson.

Narrated by Shane Rimmer (the actor who voiced Scott Tracey in **Thunderbirds**), the documentary journeys from the conception of **UFO** to its demise. Gerry Anderson explains how the public interest in Unidentified Flying Objects in the late Sixties inspired him to create the series, while art director Bob Bell and special effects designer Derek Meddings describe their input, illustrated with examples of their design drawings. There are



countless photographs taken behind the scenes, plus some unedited film of Meddings' modelwork that reveals the alien craft with strings attached.

Ed Bishop (Commander Straker) explains his feelings on the series, George Sewell (Colonel Freeman) tells of his problems with the costumes, Dolores Martinez (Nina Barry) recalls filming the episode *Sub-Smash*, the late Vladek Sheybal (Dr Jackson) defines his style of acting, while director Alan Perry remembers a fight sequence between Bishop and Michael Billington. There are also comments from Christopher Penfold, the man who developed the aborted second season, **UFO: 1999**, into a brand new show **Space: 1999**. This section is accompanied by some exclusive design drawings from the cancelled programme.

The criticism is Anderson's remark about his achievements for women's liberation in **UFO**. I'm sure the feminist movement perceived no endorsement for their cause in all those tracking shots following the bottoms of women in mini-skirts!

Richard Houldsworth

STAR TREK: THE NEXT GENERATION
CIC Video
Volumes 68 & 69
Price: £10.99 each
Released: June 1993

THE QUALITY OF LIFE is very much a 'traditional' episode of **Star Trek: The Next Generation** in that the story, at least to

some extent, retreads some familiar ground.

The crew of the Enterprise encounter a group of scientists led by a Dr Farallon. Farallon has developed a series of robot devices called exocomps that are able to execute complex and often dangerous tasks. Data soon claims that the devices are sentient and therefore a new life-form. Feeling a certain affinity with the exocomps, Data elects himself their champion and is prepared to defend them even when his actions could endanger the lives of his crewmates.

Machine life-forms are nothing new to **Star Trek: The Next Generation** and the fascinating moral and ethical implications surrounding them have been investigated at length in various episodes. In particular, Season Three's *Evolution* relates how the crew of the Enterprise establish contact with a 'race' of microscopic devices called Nanites. *The Quality of Life* bears many similarities to this episode but unfortunately makes no reference to it.

Jonathan Frakes's excellent direction breathes life into an unambitious script which only works on the basis that it is a — slight — variation on a theme.

Viewers will undoubtedly find the two part *Chain of Command* rather more satisfying. These excellent episodes have two powerful storylines both of which capitalise on the audiences fondness and admiration for the regular crew members of the Enterprise.

Picard, Worf and Beverly are all selected by Star Fleet to infiltrate Cardassian territory to procure vital information. In Picard's absence, the Enterprise is commanded not by Riker but a Captain Jellico whose ideas and methods are in complete contrast with Picard's.

While on his mission, Picard is captured by the Cardassians and is brutally tortured.

It is part two of the story and the scenes between Picard and his captor, Gul Madred which distinguish *Chain of Command* as one of the very best episodes of **Star Trek: The Next Generation**.

David Warner's portrayal of Gul Madred is chilling and unfortunately, frighteningly credible. Patrick Stewart, who is of course consistently excellent, manages to surpass even his own high standards of acting. His portrayal of a man enduring unimaginable pain and suffering at the hands of another cannot fail to move even the most detached viewer.

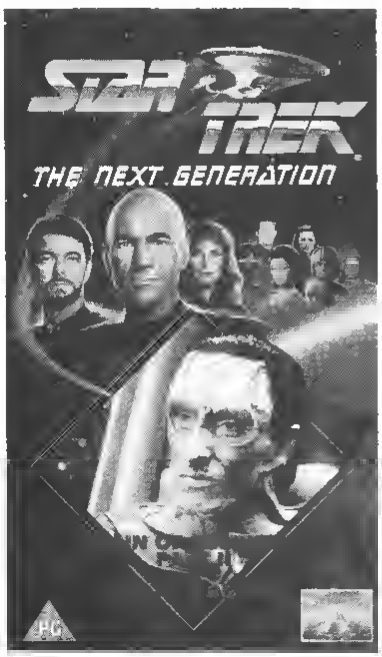
It is difficult to compete with such a perfect combination of good scripting and acting but the scenes on the Enterprise are no less an achievement. The viewer will share Riker's anger and frustration as he and the crew of the Enterprise endure the almost tyrannical rule of their new captain. The only let down of the story is that Captain Jellico *doesn't* get what he deserves at the end.

Ship in a Bottle is a sequel to Season Two's *Elementary My Dear Data* and if nothing else it reminds us that things *can* go seriously wrong on the Enterprise's holodeck.

Daniel Davis returns to play the evil Professor Moriarty whose performance is superb even if his English accent is not. Joining the professor at his side is the Countess Regina Bartholamew played by Stephanie Beacham, late of **The Colbys** and **Dynasty**. Happily, Beacham is not playing a bitch but instead lends the episode a welcome helping of polite Victorian charm and decorum.

Despite being yet another holodeck story, *Ship in a Bottle* is an excellent conundrum. The only annoyance is Picard and La Forge's solution which is to say the least, morally questionable.

John Ainsworth



STAR TREK: DEEP SPACE NINE
CIC Video
Emissary
Rental
Released: June 1993

STAR TREK: DEEP SPACE NINE's première episode certainly makes an impact as it starts with a flashback to the battle at Wolf 359 between Starfleet and the Borg. This sequence introduces Colonel Sisko

and shows his tragic background as his civilian wife is killed in the attack. The stunning visual impact the new show makes is, in fact, the most outstanding impression left over from the pilot. It looks as if a lot of money has been placed into construction of the sets and the visual effects.

This does not detract from the cast, however, who work very well together despite one or two teething troubles. Avery Brook's Commander Sisko is very engaging and his voice is a delight to listen to. Nana Vistor's Major Kira is a good contrast with Sisko's calm although her pouting and posing became a little wearing at some stages during the pilot. Colm Meaney shines as O'Brien and rapidly establishes himself as a major attraction on the show. The other characters are all likeable despite their limited screen time making it dificult to pass judgement on them.

The story is not all it could have been and perhaps this is because it juggles too many plot threads. What seems to begin as an examination of Bajor's state of affairs rapidly becomes a first contact story and a fight to stopped the Cardassians re-taking the station.

Taking everything into account this is an impressive début. It seems as if a lot of thought has gone into this new version of **Star Trek** and, judging by the ratings it attracted on American television, that careful preparation has paid off in spades. As is becoming increasingly usual in Britain, however, the best place to see this new series is on video.

Stuart Clark

June sees the release of two rental videos of ***Deep Space Nine****. We intend to cover the sell-through releases in August(-ish), but thought we'd have a taste of things to come with this release. Incidentally, do not confuse this rental version with the Special Edition of* Emissary *which comes out in a month's time and will include interviews with the cast.*

DOCTOR WHO
Myth Makers
Terrance Dicks and Barry Letts
Publisher: Reeltime Pictures
Price: £16.99
Released: May 1993

EVERY now and then a video comes along which is edge of the seat stuff. This video falls into that category for two reasons. The first is the subject matter, and the second is that the video has a cliffhanger ending!

So, the subject matter first: Dicks and Letts. These two gentlemen were responsible for practically all of Jon Pertwee's stories and instigated the first Tom Baker season. Their stamp on the series is quite unique, and their philosophy of the programme's style and direction quite fascinting.

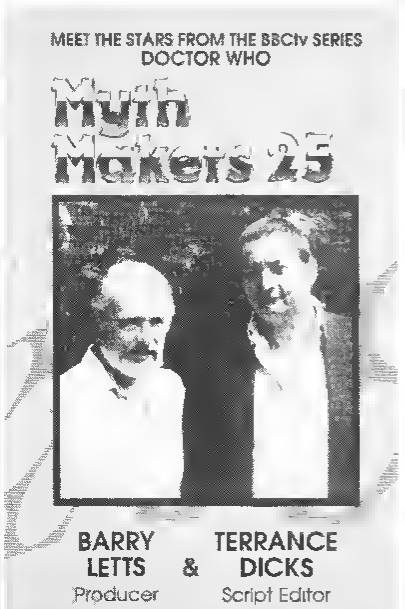
The video starts off with a general discussion about **Who** in their careers and then moves more specifically to their early involvement with the show. The hand-over from the previous **Who** team shows how they had to cope with someone else's decision to have the Doctor on Earth without the TARDIS.

As the discussions continue — and this is more a friendly chat between Dicks, Letts and interviewer Nicholas Briggs — the focus is turned on each individual story. Through this chat we discover the way **Doctor Who** was made in the 1970s, and the aims of these two gentlemen. It is all quite fascinating stuff, and it is almost impossible not to keep watching to the end.

Now the problems. The fascinating flow is interrupted by an advert for the Myth Maker series, and it is quite intrusive, but a few seconds back into the chat and you've forgotten all about it. The real problem with the video is that, having gone through the Pertwee stories one by one, the video stops in the 1972 season, leaving the viewer frustrated over what might have been said over following stories.

I understand that there will be another video at some point. A good job too! It is a pity, though, that the video cover doesn't come clean and say that only the first part of the Letts/Dicks period is covered. Still, buy this video and become enthralled is my overall recomendation.

James Phillips



FAST FORWARD

DOCTOR WHO
Tomb of the Cybermen
BBC Audio Collection
Price TBC
Released June '93

With a substantial number of **Doctor Who** episodes still missing from the BBC's archives, it seems a little frivolous to be releasing an audiotape of a story already available of video. However, work on this tape had already been completed before the story's welcome recovery in the early months of 1992. Obviously BBC Enterprises were unwilling to write off the outlay they had already committed to this project — despite the fact that it is unlikely to sell particularly well, because for a few pounds more you can have the pictures too.

Many readers will be familiar with the plot: archaeologists discover the remains of the Cyber-race on the planet Telos, but it is an elaborate trap. Oddly enough, it still works rather well on audio, thanks to some chilling sound effects and incidental music, and a plot that relies heavily on dialogue and characters rather than non-stop action.

Jon Pertwee narrates, but is hampered by a rather daft script. The classic scene in which the Cybermen re-awaken, for example, is cheapened by the crass description: "Slowly, one by one, the Cybermen began to break open from their cells. Huge, monstrous silver beings, emotionless, ruthless, terrifying!"

The two previous audio releases were unmissable, but this one is probably for collectors only.

Matthew Cooke

STAR TREK: THE NEXT GENERATION
Contamination
An Audio Adaptation
by John Vornholt
Based on his Original Novel

MANY will have already read the original novel of *Contamination* but this cassette version is certainly different enough to warrant buying as an addition and not as an alternative.

The action takes place on board the Enterprise. Vornholt writes an enjoyable if somewhat predictable 'whodunit', with all the required elements thrown in.

The dead body comes in the shape of Lynn Costa, the wife and partner of Emil Costa. Together they invented the transporter's famed bio filter. Having just destroyed the most important parts of her and her husband's years of research she dies under mysterious circumstances. The suspects are too numerous to mention, and with the odd red herring thrown in for good measure it is left to Worf and Troi to pick the bones out of this muddle of murder, mystery, intrigue and betrayal.

Contamination comes as a welcomed break from the numerous Picard, Riker and Data storylines which tend to be the norm, and this in more ways than one is most defiantly Worf's story.

This unusual audio adaptation, which runs to approximately 90 minutes, comes neatly packaged with a brief introduction on the story and its reader, Michael Dorn.

The cassette mainly works because Worf is the major player. Dorn reads him with the same brilliance as he plays him in the TV series and that, along with the superb sound effects and original score, just about makes you forgive him for reading the female characters so badly.

As an American product it is a format which may be difficult to lay your hands on, but it will be an interesting addition to anyone's **ST:TNG** collection.

S Uncles

CD Releases
Star Trek: Deep Space Nine & Outer Limits (US imports)

AN unfortunately short review of two recent CD releases. The **Deep Space Nine** CD covers the pilot story, but the only really notable piece is the Borg theme used in the track covering the Wolf 359 battle. However, the track accompanying the journey into the wormhole is quite atmospheric. The rather dull series theme is there, but the 'Single Version' is much better and more interesting. All in all, only for fans of the show.

Also out is the music from the **Outer Limits** series, with a collection of sound effects from the series thrown in. *The Man Who Was Never Born* has shades of the music used in **Quatermass**, from a slightly earlier period in tv history, and *The Hundred Days of the Dragon* conjures up a very Chinese-sounding set of tracks. The various opening and closing themes are there, as well as the 'Control voice' introduction and sign-off.

'Excellent' sums up this CD. A must-buy.

James Phillips

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SIDDIG EL FADIL DEEP SPACE DOCTOR

in *A Man Alone* Dr Bashir provides a solution to Odo's problem

PICTURE THIS: a young man, fresh out of school, finds himself in a strange new place, far from home. He's brash, enthusiastic, and eager to prove himself to his more experienced peers. For him, life is an exciting adventure, waiting to be explored.

Not only does that description apply to Julian Bashir, the brilliant young doctor, who joins the crew of the Space station Deep Space Nine, but it also applies to actor Siddig El Fadil who plays the character of Bashir in the new **Star Trek** spin-off series. El Fadil, a recent graduate of LAMDA, left his London home last year for the sunny climes of Hollywood after landing the coveted rôle of the brilliant specialist in multispecies medicine.

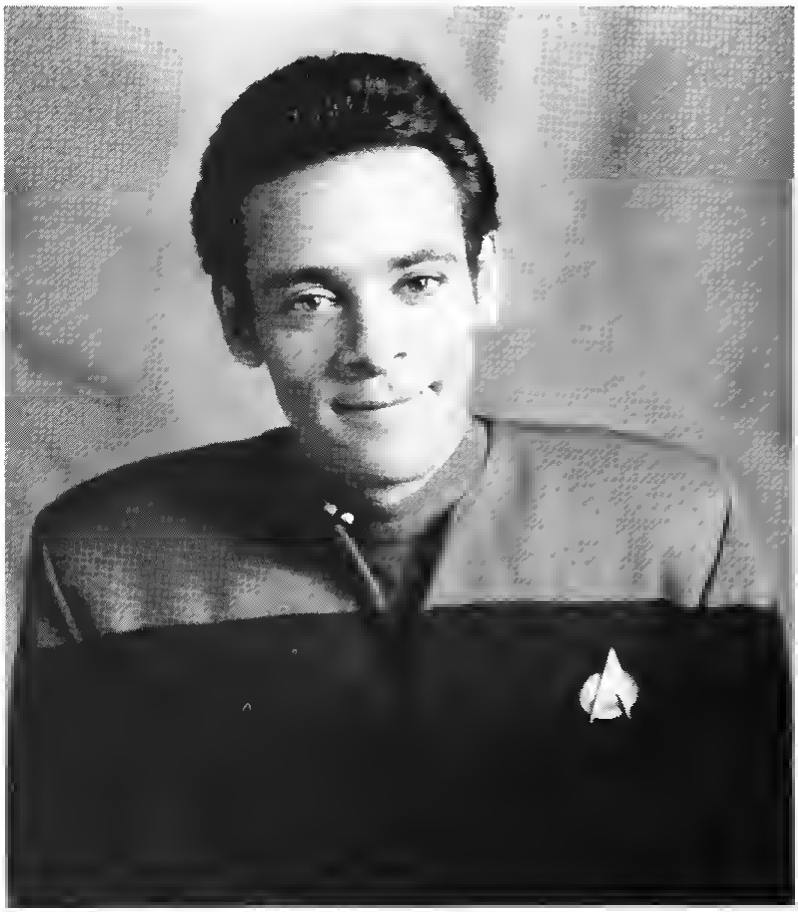
An Englishman in LA

"I'm still trying to get used to the American life-style," the actor insists, during an all too brief break in filming the thirteenth first-run episode of **Deep Space Nine**. "It's very different from England I suppose, but I'm slowly get used to it. I'm not a very good assimilator. I used to think I was brilliant at assimilating, but I'm not very good anymore, so I just tend to go home a lot.

"The **Star Trek** lifestyle, for me, is very easy to get used to, because I'm not used to anything else. I've only been out of

Sisko and Bashir encounter a perpetual war in *Battle Lines*

Opposite page: Siddig El Fadil as Dr Julian Bashir



Siddig El Fadil as Dr Julian Bashir

school for two years, and I've done a couple of other jobs in London, but I didn't know any worse or any better. This, to me is what it's like, what it's all about, so I don't find it a shock. I also find the studio a most extraordinary place, and I feel more comfortable in the studio than I think I have anywhere else, partly because it's a wonder of the world. It's extraordinary, with these huge buildings, and they all contain a bit of weirdness inside them."

Siddig El Fadil was born in the Sudan, although his parents moved to England shortly after his birth. After being educated in Britain, he moved on to drama school before striking out on his own. His theatrical credits included **Brother Eichemann** and **Sinbad the Sailor**, and on television, the six-part mini-series **Big Battalions**, and **A Dangerous Man**, where he played King Feisal. It was his work in the latter film, which was also screened on American PBS stations, that brought him to the attention of producer Rick Berman. Berman, who had also been executive producer on **Star Trek: The Next Generation**, was readying a new Space series and thought the young British actor might be right for the part of Bashir.

El Fadil went in to meet with Paramount's casting agents in London, and several days later, was asked to fly to Los Angeles to test for Bashir. The rest, as they say, is television history.

Walking on Water

Despite his relative inexperience, Bashir's alter-ego claims to have had no trouble getting used to the technical aspects of **DS9**, including the programme's extensive visual effects. "I'm a very technical actor anyway because of my training, so hitting the marks, trying not to bump into the furniture, and getting the lines out is something that's been drilled into me for three years every day. As a LAMDA graduate, I haven't learned how to develop the bad habits yet, so I quite enjoy doing the technical stuff. I get it really wrong a lot of the time, but I still relish the challenge of that.

"I suppose that is one of the challenges of this genre as an actor: doing all of that, and making it believable. Sometimes, some of the things we do are just unbelievable, we almost walk on water, so trying to walk on water and have a chat about the state of one's life at the same time can be very difficult sometimes."

Tongue Twisters

One thing El Fadil's training did not prepare him for was the show's tongue-twisting techno-babble, which takes many **Star Trek** actors a lot of time to master. "That's all about imagination," laughs the newcomer. "I don't actually know what half the stuff I'm talking about is!

"I usually have to associate it with something else, so it makes sense to me. People do notice if you're busking it, if you don't know what you're talking about. If I don't know what I'm talking about I tend to talk so fast, I just try to get through it very quickly and hope nobody notices."

Isn't it difficult though, to busk techno-babble, where each word is really supposed to mean something? "Yeah, that's true. One of the things I've had to learn in the past is to learn a play in another language that was completely foreign to me. That was a good discipline for doing this sort of thing. I had to learn a part in French, which I didn't speak, and it was Seventeenth Century French as well. We had three weeks to learn it before we actually had to go on stage and do it, so it's a bit like that. The words come like bullets to your brain, and you don't know until you've said them whether they're right or wrong sometimes, but you get through them by doing the work."

While the character of Dr Bashir follows in the tradition of previous **Star Trek** doctors, such as Bones McCoy in the original series, and Beverly Crusher in **The Next Generation**, the medical officer of Deep Space Nine is dramatically different in at least one respect: his skills and intelligence are offset by his boyish enthusiasm. At this point in his career as a Starfleet Medical Officer, Bashir is overawed by his surroundings, is still finding his way around, and is likely to make the occasional error in judgement. According to El Fadil however, this will change as time goes by. "He probably started off really naive right off the bat," he agrees, "and to a great extent, was a liability when he first arrived at the station. I think maybe he's started to calm down a bit.

"There will be situations, which I'm sure will completely fox him, and the naive streak will come out again. He's mellowing a little bit, but it's not wisdom yet. I wouldn't call it that!"

Parallels

The actor admits there are some real life parallels between his own life and that of

Bashir, part of the tem

his Deep Space Nine counterpart, but suggests it's just part of the job "First, it is like wiping the slate clean as far as your past history is concerned; arriving in another place that's relatively exotic, as opposed to being in London That must have some effect, but I don't know whether it's the character forming my life, or my real life forming the character.

"I find that in that in every part that I've done — I sound like a seasoned actor, and I'm not, I've done three parts — but whatever parts I've done on set have always tended to form a little bit of my life. I spit when I hear the words 'method actor', but it does rub off a bit You're always thinking about, 'Oh, this would be quite fun,' so I suppose it does enter your life, but I haven't quite been the jetsetting doctor that some people think." The actor laughs. "Perhaps it's my affair with Madonna that's a big thing!"

Imaginary liaisons with the Material Girl not with standing, El Fadil seems to have settled into the Los Angeles lifestyle fairly well. "I've just bought a convertible car!" he declares with an almost Bashir-like enthusiasm. "I got the car rather quickly — a bright green convertible, and I didn't even test drive it I just said, 'I like that car, can you sell it to me?' and the guy said yes It was a wonderful freedom, because I don't know anything about cars. I find that very easy

"I can't cook for myself, so I love the fact that there are hundreds of very good restaurants all over the place, and you can call in and get the most exotic meal, which you could never do that in England The only thing I don't like is not being able to walk around, which is why I live close to where Paramount Studios is located. It's a really good place to walk around."

Between Takes

Although at the time of the interview he's already filmed over a dozen episodes of **Deep Space Nine**, the actor still finds the experience exciting. Rather than retreating to his trailer between scenes as many stars are wont to do, El Fadil can usually be found walking around the studio during his free time, or sitting outside the sound stage chatting with the cast and crew. On this particular day in fact, his fellow Brit Patrick Stewart walked across the lot from **The Next Generation** stage to shake hands, and swap stories about life in the United States

Does El Fadil still look forward to coming to work every day? "Oh yeah I enjoy it I suppose, because I'm in LA, I don't have family to miss out here, and I'm not being torn away from a social life. This is my social life all in one, so I look forward to it immensely. Of course after three weeks on the go all day, sometimes you say, 'Oh, I don't want to go in today!' but that's more exhaustion than anything else. I like the freedom of it, and having a character of my own to do with almost what I will, and to expand upon it. The producers give us a lot of freedom as actors."

With **Deep Space Nine** now an unqualified success with fans and critics alike, it appears that Dr Julian Bashir will be around for quite some time. As for Siddig El Fadil, the actor thinks his character will be seeing a lot of growth in the future, and maybe — maturity? "He's like a young man coming fresh into the world, except this is the world of the 21st Century. He has to face all the problems and teething troubles he's going to have, as I would have as a young man fresh out of university. He's clay ready to be moulded, he's far from perfect."

Joe Nazzaro

A rare shot of Bashir at his medical duties

CHRISTOPHER BULIS
OF OWLS AND EMMA

"I wanted to send them somewhere nice!" announces author Christopher Bulis. "The Doctor, Ace and Bernice have been to lots of rotten places in their travels, and I thought it was about time that they had a change. I thought there must surely be somewhere that's nice and clean, where's there's no litter... At least you hope there is..."

In the latest New Adventure novel, *Shadowmind*, to be published in July this year, the TARDIS does indeed bring the crew to a lush and verdant world, an almost Eden-like paradise.

Bulis is the first to admit, however, that his imagined world is a little clichéd. "It's very much the sort of thing people in the Twentieth Century would like the future to be," he admits, and cites the worlds visited by the crew of the USS Enterprise as a major influence on his work.

"It is a cliché, but then so are the Cyberpunk futures imagined by other Science Fiction writers. Hopefully *Shadowmind* will bring a breath of fresh air into the Future — and at least my people and places are nice!" However, this being a **Doctor Who** there is a serpent at the very heart of this supposed Paradise, although it would be giving too much of the plot away to reveal the exact nature of the threat to the TARDIS crew.

Life Fan

Like many other writers of the New Adventures series of novels Bulis is a life-long fan of **Doctor Who**, having watched it from the very first episode in 1963, when his mother picked up a copy of the *Radio Times* and remarked to her son that there was what seemed like "an interesting Science Fiction series starting this afternoon".

He'd initially heard about the New Adventures series through the fan network and the various publications featuring **Doctor Who**, including, of course, *TV Zone*. It was in the Autumn of 1991 when he first contacted Virgin editor Peter Darvill Evans with a proposal. Darvill-Evans's initial reaction to the proposal was encouraging, and he asked Bulis to submit a more detailed synopsis.

The wheels of publishing grind slowly, and, while Virgin was considering the *Shadowmind* synopsis, Bulis was busy simply getting his act together and writing the book. After a long gap, and after attempting some "experimental" chapters — in the fashion of *Time's Crucible* — which he later abandoned, he was finally commissioned to write the book.

Major Review

By this time there had been major revisions to the tenor of the New Adventures. *Shadowmind* was originally set in the Twenty-Eighth Century but it was brought back a hundred years to tie in with the New Adventures' chronology. Ace had left, and returned, a ruthless fighter and no longer the *Angst*-ridden teenager of earlier stories. Most importantly of all, the new character of Benny had been introduced.

While he enjoyed writing for Benny he did find her a slight problem. "There's no visual reference for Bernice as there is with the Doctor or Ace," he says, and admits that that makes it harder for the writer to paint a convincing portrait of the character.

"She is, however, very useful for telling the readers what's going on," he continues, conceding that —like all the other New Adventures writers — he kept in the back of his mind that, in the original writers' guidelines introducing the new character, Benny was compared with Emma — Peel and Thompson, that is. "Emma Thompson would do a very interesting characterisation of Bernice," he allows. "If the tv series did come back, then why not?"

Ace Critic

On the other hand he is both extremely enthusiastic and critical about Ace. "On tv — God, what a character! But I hate people being pointlessly rude — I like to think that I'm a nice enough person and that I get on with everyone — although I suppose she's a reflection of the Nineteen-Nineties." He admits that portraying Ace in the books as she appeared on tv isn't particularly helpful. "She's loaded down with so much emotional baggage, and I tried to lighten her and soften her. In the New Adventures she can't keep up that sort of emotional level [which she does on tv], otherwise she'd burn up."

And what about the persona of the Seventh Doctor? At a recent convention fellow author Jim Mortimer (co-writer with Andy Lane of *Lucifer Rising*) admitted that he found McCoy's Doctor particularly difficult to write for, and it's a sentiment shared by several other New Adventures authors. Did Bulis have any problems with writing for the Seventh Doctor?

"Initially, yes," he admits. "I had to find a phrase which summed him up, a handle

on which to write. For instance, with Patrick Troughton you have that phrase 'the cosmic hobo' which is exactly what he was. I thought and thought about the Seventh Doctor until a phrase suddenly came into my mind: 'he looked around and blinked owlishly'. And that was it. From then on the rest just followed. Strangely enough, Peter Darvill-Evans [in *Deceit*] also describes the Doctor, quite independently, as being 'owlish' .. so maybe I'm right..."

Artist First

Bulis considers himself an artist first and a writer second. Appropriately, he also illustrated the cover of his book, including, as requested, a portrait of Benny, if only to counter the recent surfeit of Ace-centred covers. He admits, however, to being somewhat peeved that fellow author Jim Mortimer painted the cover to his own book. "I wanted to be the first!"

As a life-long aficionado of the series, he hopes that **Doctor Who** will someday return to tv. "It belongs to the small screen," he insists, "with perhaps the occasional foray into the cinema. Perhaps the New Adventures and the change of personnel will help.

"**Doctor Who** is a national institution, if you like, and the idea is greater and more substantial than any actor who might play in it. That was one of the faults of the later series, when you had guest artists appearing. It wasn't a good idea, it became a case of playing Spot the Star, it became a game.

"But there's still potential in the idea. Ask anyone in the street today. They might not have seen it for years, they might not remember much about it, or even who's playing the leading rôle - but they've all heard of **Doctor Who**..."

Robin Turner

Shadowmind
by Christopher Bulis
Publisher Virgin
Price: £3.99
Published: 15th July

It's Ace's birthday, and the TARDIS materializes on an Eden-like colony world in the future. It seems that the Doctor has finally brought Ace and Benny to Paradise. This world is lush and verdant, its colonisers content, and the Shakespearean names which they give to their world (Arden, Oberon, Touchstone) richly evoke the planet's seemingly Utopian set-up. Of course, things aren't what they seem and the TARDIS crew and the colonisers soon find their lives under threat by the planet's indigenous population - the Shenn — and something even more dark and deadly ..

Christopher Bulis's *Shadowmind* is many things, but I'm not sure it's a **Doctor Who** novel. That's not to make light of its many plus points but it's all — well, it's all a little too **Star Trek**-y for my taste, indeed, halfway through the book I wouldn't have been at all surprised to see a cameo appearance from Kirk or Spock. There's all of the philosophising of an early **Star Trek** episode (with the obligatory Evil Intelligence), and there's lots of well-executed and convincing hardware; what is lacking, however, is the gritty realism of the later *New Adventures*, or that special **Who** magic of the tv series.

Bulis's powers of description are, for the most part, excellent — hardly surprising for an artist and illustrator — but his dialogue is a trifle stilted and unconvincing. Where he falls down most is in his portrayal of the Doctor. McCoy's Doctor is hardly the easiest to write for, but here he lacks the mystery and darkness of previous appearances. His most irritating aspect is his rôle as an omniscient teacher, providing ready and lengthy explanations for events, the Doctor must, by necessity, always fill this rôle to some extent, but not to such a degree that it deprives his colleagues of going out and unravelling the mystery for themselves. No-one likes a know-it-all, especially the reader looking for action and excitement and not explanations handed to him on a plate.

So much for the down side. What *Shadowmind* is is a finely-written Science-Fiction novel (in fact, probably one of the best purely SF *New Adventures* yet to appear), with one of the most convincing alien societies to appear in **Who** for a long time. Bulis is also particularly good at describing an Earth colony, pointing out the subtle differences between the colony world and the home planet.

A worthy SF novel — if not quite a *New Adventure*.

P Mantora

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as are Cybermen and a host of the Doctor's other foes.

Main Series Cast

Captain James T Kirk ..... William Shatner
Spock ..... Leonard Nimoy
Dr McCoy ..... DeForrest Kelley
Yeoman Janice Rand ..... Grace Lee Whitney
Scott ..... James Doohan
Sulu ..... George Takei
Uhura ..... Nichelle Nichols
Chekov ..... Walter Koenig
Christine Chapel ..... Majel Barrett

Production

Producers ..... Gene L Coon, John Meredyth Lucas
Executive Producer ..... Gene Roddenberry
Associate Producer ..... Robert H Justman
Script Consultant ..... DC Fontana

B1 *Catspaw*

Writer ..... Robert Bloch
Director ..... Joseph Pevney
Sylvia (Antionette Bower), Korob (Theo Marcuse)

The Enterprise encounters a witch and a warlock on the planet Pyris VII. After Sulu and Scotty are turned into zombies and the Enterprise is reduced to a trinket, Kirk must find a way to save his crew...

B2 *Metamorphosis*

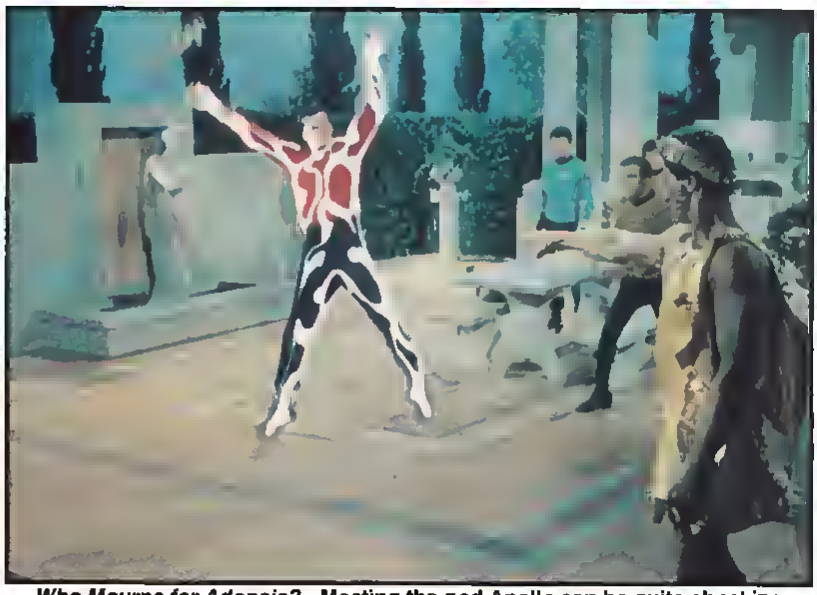
Writer ..... Gene LCoon
Director ..... Ralph Senensky
Zefram Cochrane (Glenn Corbett), Nancy Hedford (Elinor Donahue)

The shuttle craft Galileo is pulled off course while transporting Kirk, Spock, McCoy and Assistant Federation Commissioner Nancy Hedford. On the planetoid Gamma Canaris N they find a man who should have died long ago..

B3 *Friday's Child*

Writer ..... DC Fontana
Director ..... Joseph Pevney
Eleen (Julie Newmar), Kras (Tige Andrews), Maab (Michael Dante), Keel (Cal Bolder), Akaar (Ben Gage)

In an attempt to beat the Klingons to an alliance with the Capellans, the Enterprise travels to Capella IV. There, Kirk stops the slaughter of an innocent woman and finds himself involved in a tribal war...



Who Mourns for Adonais? **Meeting the god Apollo can be quite shocking**

B4 *Who Mourns For Adonais?*

Writer ..... Gilbert Ralston
Director ..... Marc Daniels
Apollo (Michael Forest), Carolyn (Leslie Parrish)

The Enterprise is stopped by a huge hand which belongs to a powerful being who identifies himself as the god Apollo and demands that the crew worship him...

B5 *Amok Time*

Writer ..... Theodore Sturgeon
Director ..... Joseph Pevney
T'Pau (Celia Lovesky), T'Pring (Arlene Martel), Stonn (Lawrence Mentaigne), Admiral Komack (Byron Morrow)

Spock begins to act strangely and requests a leave of absence on his home planet, Vulcan. The crew soon discover Spock has begun 'pon farr'; the involuntary Vulcan mating cycle...

B6 *The Doomsday Machine*

Written ..... Norman Spinrad
Director ..... Marc Daniels

A giant amoeba threatens the galaxy in *The Immunity Syndrome*

Opposite page: T'Pau supervises the Vulcan mating ritual

Commodore Decker (William Windon), Lt. Palmer (Elizabeth Rogers)

The hulk of the starship Constellation is found floating in Space. There is only one person alive onboard, Commodore Matt Decker. He reveals that his ship was devastated by a huge machine which destroys planets for fuel. Kirk is trapped on board the crippled Constellation when the deadly machine returns to attack the Enterprise.

B7 *Wolf In The Fold*

Writer ..... Robert Bloch
Director ..... Joseph Pevney

Hengist (John Fielder), Jaris (Charles Macauly), Sybo (Pillar Seurat)

Mister Scott is accused of murder when he is found on Argelius Two, standing over the body of a murdered girl with a bloodied knife in his hand...

B8 *The Changling*

Writer ..... John Meredyth Lucas
Director ..... Marc Daniels

Nomad's Voice (Vic Perrin), Singh (Blaisdel Makee)

A Space probe, Nomad, is encountered. It appears to have been launched from Earth centuries before but has managed to accumulate awsome destructive powers on its journey. It now threatens to use those powers on the Enterprise.

B9 *The Apple*

Writer ..... Max Ehrlich
Director ..... Joseph Pevney

Akuta (Keith Andes), Yeoman Martha Landon (Celeste Yarnell), Makora (David Soul), Ensign Mallory (Jay Jones)

On Gamma Trianguli VI, the Enterprise discovers a 'paradise' populated by an innocent race of people. The real power on the planet comes from a computer named Vaal that soon tries to destroy the Enterprise and its landing party.

B10 *Mirror, Mirror*

Writer ..... Jerome Bixby
Director ..... Marc Daniels

Marlena (Barbara Luna), Tharn (Vic Perrin)

While transporting through an atmospheric storm the transporter deposits Kirk, McCoy, Uhura and Scotty into a mirror universe where the Federation is a force for evil.

B11 *The Deadly Years*

Writer ..... David P Harmon
Director ..... Joseph Pevney

Mirror, Mirror **An alternate universe Spock**

Commodore Stocker (Charles Drake), Janet Wallace (Sarah Marshall), Yeoman Atkins (Carolyn Nelson), Mrs Johnson (Laura Wood)

Making a routine check on the people on Gamma Hydra IV, the landing party contract a disease that causes them to age. Relieved of duty, Kirk is forced to watch as his ship is taken into the Neutral Zone and surrounded by Romulans.

B12 *I, Mudd*

Writer ..... Stephen Kandel
Director ..... Marc Daniels

Harry Mudd (Roger C Carmel), Norman (Richard Tatro), Alyce Andrece (Alice 1 through 250), Rhae Andrece (Alice 251 through 500), Stella Mudd (Kay Elliot)

The Enterprise is locked on a course to an unknown planet by a crewmember who turns out to be an android. The planet they arrive at is populated by androids whose ruler is known to the crew of the Enterprise of old — Harry Mudd..

B13 *The Trouble With Tribbles*

Writer ..... David Gerrold
Director ..... Joseph Pevney

Nilz Baris (William Schallert), Koloth (William Campbell), Cyrano Jones (Stanley Adams), Larry (Whit Bissell)

The Enterprise arrives at Space Station K-7 to protect a consignment of grain. Once there it finds Klingon sabotage and worse still, hundreds of furry Tribbles..

B14 *Bread And Circuses*

Writers ..... Gene Roddenberry
..... Gene L Coon
Director..... Ralph Senensky

Merik (William Smithers), Claudius (Logan Ramsey), Septimus (Ian Wolfe), Policeman (William Bramley), Flavius (Rhodes Reason)

The Enterprise arrives at a planet whose development has paralleled the history of Earth save that the Roman Empire did not fall. It is here that a Starfleet Captain disobeyed the Prime Directive and set himself up as First Citizen Merikus.

B15 *Journey To Babel*

Writer..... DC Fontana
Director ..... Joseph Pevney

Amanda(Jane Wyatt), Sarek(Mark Lenard), Thelev (William O'Connell), Gav (John Wheeler) Josephs (James K. Mitchell), Shras (Reggie Nalder)

En route to an important diplomatic meeting, Spock's parents Sarek and Amanda beam aboard the ship. Spock and his father have not spoken for over a decade and now Sarek needs a tranfusion from Spock to save his life.

B16 *A Private Little War*

Teleplay ..... Gene Roddenberry
..... Jud Crucis
Director..... Marc Daniels

Nona (Nancy Kovak), Tyree (Michael Witney), Krell (Ned Romero), Dr

M'Benga (Booker Bradshaw)

The planet Neural is in a state of civil war. The Klingons are arming one faction and Kirk must do something to help the situation without violating the prime directive.

B17 *The Gamesters of Triskelion*

Writer ..... Margaret Armen
Director ..... Gene Nelson

Galt (Joseph Ruskin), Shahna (Angelique Pettyjohn), Lars (Steve Sandor) Tamoon (Jane Ross)

Kirk, Uhura and Chekov are abducted by an alien race and taken to Triskelion in the M-24 star system where they learn that they are to be trained as gladiators...

B18 *Obsession*

Writer ..... Art Wallace
Director ..... Ralph Senensky

Ensign Garrovick (Stephen Brooks), Rizzo (Jerry Ayres)

While on Argus X a gaseous lifeform attacks a landing party and kills some of its members. Kirk is convinced that this is the same cloud that attacked a ship he served on as an ensign many years ago...

B19 *The Immunity Syndrome*

Writer ..... Rabert Sabaroff
Director ..... Joseph Pevney

No guest cast

The Enterprise encounters a giant single-celled amoeba that is surrounded by a region in that induces mass depression in the crew. Either McCoy or Spock must be sent on a suicide mission to save the ship.

B20 *A Piece of the Action*

Teleplay ..... David P Harmon
..... Gene L Coon
Story ..... David P Harmon
Director ..... James Komack

Bela (Anthony Caruso), Krako (Victor Tayback), Kalo (Lee Delano)

The Enterprise encounters the Ionians, a race of impressionable aliens. A hundred years ago, a starship left a book, *Chicago Mobs of the Twenties*, by accident. Now the planet is a gangster's paradise.

B21 *By Any Other Name*

Teleplay ..... DC Fontana
..... Jerome Bixby
Story ..... Jerome Bixby
Director ..... Joseph Pevney

Rojan (Warren Stevens), Kelinda (Barbara Bonchet), Hanar (Stewart Moss), Tomar (Robert Fortier)

The Kelvans take over the Enterprise in a bid to return to the Andromeda Galaxy. The Kelvans are a race of beings who have assumed human guise in order to asess Mankind's vulnerability to invasion.

B22 *Return to Tomorrow*

Written ..... John Kingsbridge
Director ..... Ralph Senensky

Ann Mulhall (Diana Muldaur)

The Enterprise answers a distress call and discovers three survivors on the planet Arret. Unfortunately these survivors are simply conscious minds that now want to to return to human bodies. .

B23 *Patterns of Force*

Writer ..... John Meredyth Lucas
Director ..... Vincent McEveety

Isak (Richard Evans), Daras (Valora Noland), Malakon (Skip Homeier), John Gill (David Brian)

The Enterprise arrives at the planet Ekos to find that a Federation cultural observer, John Gill, has violated the prime directive. The world is now in the grip of Nazism...

B24 *The Ultimate Computer*

Teleplay ..... DC Fontana
Story ..... Lawrence N Wolfe
Director ..... John Meredyth Lucas

Dr Daystrom (William Marshall)

A new computer device is tested aboard the Enterprise. Its inventor, Dr Daystrom claims that it is capable of replacing the captain of a starship. During wargame simulations to test the computer, the machine takes control of the Enterprise and attacks the participating Starfleet vessels.

B25 *The Omega Glory*

Writer ..... Gene Roddenberry
Director ..... John Meredyth Lucas

Captain Tracey Morgan Woodward), Cloud William (Ros Jensen), Sirah (Irene Kelly)

The Enterprise discovers the dead hulk of the starship Exeter orbiting Omega IV. All the crew are dead except the captain who must have beamed to the planet. Kirk and a landing party discover that the captain has violated the prime directive and used Starfleet weapons to secure his privilged position with the planet's inhabitants.

B26 *Assignment: Earth*

Teleplay ..... Art Wallace
Story ..... Gene Roddenberry
..... Art Wallace
Director ..... Marc Daniels

Gary Seven (Robert Lansing), Roberta Lincoln (Teri Garr), Cromwell (Don Keefer)

The Enterprise has travelled back through Time to observe the Earth during a time of great nuclear tension. It intercepts an alien transporter beam the is taking someone to Earth. The man claims that he is only there to help Mankind, but is he telling the truth?

Stuart Clark
Photo research ***Rod Summers & Mark French***

A casualty of *The Doomsday Machine*

MARY RIDGE Directing BLAKE'S 7

WHEN it comes to a discussion of **Blake's 7**, Mary Ridge could be considered something of an expert. With no less than six episodes to her credit, Ridge was one of the series' most prolific directors, second only to veteran helmer Vere Lorrimer, who eventually took over as producer.

More than ten years after the final episode aired, Ridge still has fond and very vivid memories of her work on the series. Sitting in a Kew Gardens cafe this summer, she shared some of those experiences.

The Unseen Crew

TV Zone: Your first episode of **Blake's 7**, *Terminal*, was quite an important one for the series.

Mary Ridge: I'll never forget that one, because it was the end of the Liberator. I had planned everything out, but I remember [producer] David Maloney talking to the technical manager and saying, 'She's not going to finish, is she?' This was just before the supper break, and the TM said, 'Well she might, give her a chance'. I heard this going on behind me and thought, 'Finish? I'll finish if it's the last thing I do!"

That supper break was also when all the lovely bits and pieces came in for blowing up the Liberator. The visual effects lads were putting bare wires together and they actually got terribly excited as we started talking about what would happen with the Liberator so we could get all the shots in. As we were discussing it — this piece of wrought iron would fall and a slide would come down or whatever — suddenly one of them said, 'Following this thing falling from the ceiling, lots of bodies will come flying down...' I then realized there was no one else in the Liberator, but he said, 'Oh yes, there's a whole world above'. I replied, 'But I've heard Avon say he could fly the Liberator without Zen and Orac or anybody else — there can't be all these people!' I thought maybe I'd got all the wrong ideas about this, so I withdrew and went to ask David Maloney. He said, 'Rubbish!' It was such an exciting idea, because I could see all these dummies in their lovely suits, hurtling about the place.

Gareth Thomas — minus teddy bear — as Blake in *Terminal*

TVZ: They were just winding you up?

Ridge: No, they were for real. They were actually very disappointed when I told them, so they put a few more cast iron bits in there. I've never forgotten the cast's faces when we were setting up those shots. After we got all the explosives ready, the camera chaps put on their hard hats, and as they were taping the camera guards to the lenses, all the cast members turned pale, especially when I said, 'Now I'm going upstairs'. Paul [Darrow] asked, 'What about us?' and I said, 'You'll be quite safe, but only if you go exactly where you're told to go.' I think it was the camera guards going on that made them nervous

Destroying the Liberator

TVZ: It must have been very nerve-wracking when it had to be done right the first time.

Ridge: That's the fun of the game, really. I did a sequence on **District Nurse** where we set fire to a school, and that was enormous fun. We rehearsed it dry, so that every move and camera shot was perfect, and then we set fire to it. If the special effects people say a girder is going to come down in a certain position, that's where it comes down

The **Blake's 7** cast was particularly good, because they had worked together so much. By that time, Paul was the leader, and because he was such a disciplined actor, the others would take their lead from him. He set the standard, and was so reliable that one gave him the meticulously timed movements, and the people who weren't so good at timing things were given safer things to do. Paul would die if he knew I'd given him all the hard stuff, but he was able to handle those technical things for the camera.

TVZ: Was it an emotional scene for the cast, seeing the Liberator set being broken up at the end of the story?

Ridge: I think they were very upset, and it was pretty awful as a new director to come in and blow up their toy. I did feel quite guilty about it, but perhaps it was easier for me, because it was my first one, and I hadn't become devoted to it

Blake's Return

TVZ: How did they feel about having Gareth Thomas return for that episode?

Ridge: Those scenes were done right after we'd finished filming on my beloved Pyrton Hill. It was a wonderful location that we also used to start the next series. Because it was the highest point in Oxfordshire County, you could really do a 360° pan from the top and see nothing. We went from there to film Gareth in the village hall nearby. It was really weird, because it was supposed to be limbo, but it had to be within moving distance of Pyrton Hill, so it was this village hall which was beautifully lit, and Scenery did a wonderful job with it.

Soolin (Glynis Barber) and Avon (Paul Darrow) prepare to take on a *Doctor Who* Sea Devil!

I'll never forget Gareth in his long white nightie, which he was holding down because it wasn't very decent. We had to get him encased in this tube thing, and no sooner had we gotten him in and lined up the first shot when he said, 'I'm very sorry, but I have to go!' So we eased him all the way out, and he toddled off to the toilet

When Gareth came back, he was looking slightly wicked, and we got him back in, hanging on to his nightie, and all connected up again, and we did one or two bits. Then Paul had to move in towards him for close-ups, and Gareth produced this tiny little bear, which he put on his shoulder.

Season Four

TVZ: Moving onto the fourth series, you directed *Rescue*, which began a so-called 'new direction' for the show. Were you involved with Jan Chappell leaving the series in that episode?

Ridge: No, by the time I'd come to it, Jan wasn't going to be in it. The script had already been rewritten, and there was just her voice to be recorded. I never saw the script with her in it.

TVZ: Had Vere already cast Glynis Barber as Soolin at that point?

Ridge: Yes. Vere called everyone in for a cup of coffee, and the whole cast was there, and so was [costume designer] Nicky Rocker, who said since the story was a direct continuity from the end of the last episode, obviously everyone was going to be wearing the costumes they finished up in, and he had no intention of altering any of them! He then started going around with a tape measure, telling everyone what was required to be lost

It was so funny to see the look on everyone's face, because they'd all put on a bit of weight. Paul had gone in for a bit of good living I think, so everyone was pulling themselves in when Nicky got there. He declared an inch and a half off Paul's middle, otherwise he couldn't get into his

black suit, and there was something to come off Steven [Pacey] and a bit off Michael [Keating].

The Sea Devil

TVZ: Is it true that the monster used in the catacomb scene at the end of *Rescue* was actually a Sea Devil 'borrowed' from an old **Doctor Who** episode?

Ridge: That was the most ridiculous thing, because it would have been so cheap to do, actually. Nicky was someone who went his own way, and sometimes he designed costumes I thought were awful, and sometimes he would design for some people and not others. He'd have favourites with the visiting people, and it didn't matter if they were playing the lead or little part.

This thing that came out of the smoke was supposed to be a nothing; some sort of globule with only a shaped head, so all that was needed was a drape-like thing on a frame that would be able to flow out of the smoke. I think Nicky ran out of money or whatever, and he produced this strange, serpent-like, scaly thing, and there was not time to do anything about it, except to put more smoke in there. Vere thought it was all right, but I was very alarmed by it, because I'd just seen it as some sort of moving mass, a sort of jellyfish-like thing.

Anyway, that was one of the compromises, but not long after Vere came into the office in a dreadful state, and said, 'I've just had John Nathan-Turner onto me, saying why have we used one of his creatures for our creature?' I said, 'There's not good looking at me', because I hadn't seen any **Doctor Whos**, because it went out at a time when I didn't watch television. There was a row about it, and quite rightly.

Joe Nazzaro

(In the second part of our interview, Mary Ridge talks about filming Animals *in the rain, the problems of using a freshly painted bridge for* Headhunter, *and the real truth about the final episode of* ***Blake's 7****.)*

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FANTASTIC JOURNEY Vortex

Plot

January 12th, 1945: Six Navy jets are lost while flying over the notorious Bermuda Triangle area of the Carribbean.

June 19th, 1976: Marine biologist Paul Jordan and his wife and son prepare to set off on a scientific expedition with a party of fellow scientists when a family crisis occurs, and his wife is unable to accompany them. The party departs in the Yonder, manned by old salt Ben Wallace and his bos'n Carl. Scott excitedly notes that they will sail through the Bermuda Triangle, but Ben scoffs. Later, however, Paul notices a strange green light on the horizon, which transforms into a misty cloud that follows them. As it gets closer, Wallace orders everybody into their life jackets. Suddenly, they hear ghostly chimes emanating from the cloud, which grow to deafening extremes. The mist envelopes the boat and the crew and passengers are buffetted by waves which sweep Carl overboard. The survivors come around on the shore of an unidentified island.

Paul and Scott climb to a ridge and discover a mountainous valley. Back on the beach, Jill begins to panic, baunted by the chimes. Against Ben's advice two of the scientists, Andy and George, take the surviving dinghy and set off for help. Jordan spots a distant figure spying on them from the cliffs. That night, Jordan and his son also puzzle over the absence of the moon or stars, even though it's a clear night. The next morning, Fred finds the bodies of the two would-be rescuers washed ashore, and the remaining members of the party decide to set off inland, unaware that they are still being spied on.

They discover a bizarre assortment of wildlife more suited to Africa and Australia. In the undergrowth are the remains of one of the 1945 aeroplanes. As they rest, Ben who injured his arm badly in the shipwreck is confronted by the longhaired indian savage who has been watching them. The indian raises a futuristic musical device at Ben and activates it. Jill's scream brings the others, and a brief struggle ensues. Once the indian has been overpowered, Ben realizes that he is suddenly well. Although the savage refuses to speak, they acknowledge tentative friendship with him.

A thunderstorm breaks, and the group take shelter in a cave. They find an entombed mummified body which Eva dates back to preEgyptian times and encounter prehistoric cave paintings which have only recently been put there! Eve also notes that their indian friend resembles the Arawak breed, which died out in the 17th Century.

The next morning, Scott sees the indian sneak out of the cave and follows him. He is astonished to see the indian disappear in a burst of blue light, and then hear a voice inviting him to follow. On the other side of the doorway the indian shows the boy a Space vehicle, which they enter. Behind the doorway, the rest of the Jordan party are searching for the boy, and Paul and

The Fantastic Journey has begun...

Unwilling travellers in the main series; Liana (Katie Saylor), Willoway (Roddy McDowall), Scott (Ike Eisenmann), Fred (Carl Franklin) and Varian (Jared Martin)

Eve follow his voice through the blue light doorway to the spaceship. The indian reveals himself to be Varian, a traveller from the year 2230. Varian explains that he too has been shipwrecked, and that they are in a dimension where people have been plucked from numerous different Time periods through the centuries, and past, present and future may all exist simultaneously. In the meantime, Ben, Fred and Jill have discovered the same thing the hard way, and are pursued and captured by a band of 16th Century British privateers on horseback. Even as they watch and wait for nightfall to stage a rescue attempt, the Jordans, Eve and Varian are unaware that they too are being spied on, by a sinister figure in futuristic garb.

Varian describes a utopian future world in the 23rd Century, where there are no more wars, and no more countries — "just Earth". He is a musician and a medic and has adopted the disguise of a harmless primitive indian to avoid the attention of the privateers, but warns them that his pacifist ideals make participation in Jordan's assault on the privateers' camp out of the question. As the others prepare makeshift firebombs, Varian promises he will assist in any peaceful way he can.

In the meantime, at the privateers' encampment, the villainous ruffian Paget and his men are contemplating the arrival of the first 'white woman' they've encountered in eleven years. With Ben and Fred tied up it seems that Jill's fate is sealed until a pistol shot breaks the tumult and Paget is confronted by his leader, Captain James Camden, who wants the woman for himself. A swordfight ensues, Paget is killed, and Jill is taken away. Ben and Fred are freed, but this proves to be a hollow gesture. Once out of the sight of Jill, they are tricked into a cell by Camden's henchman.

At dinner, Camden discusses what he believes to have been current events with Jill, and bemoans the fact that he has missed out on Sir Francis Drake's assault on the Spanish Armada. Jill also learns that when Camden has sent men out from the island in boats, their bodies have been found washed up on the beach. Camden takes her to a hideaway where he keeps the treasure he has pillaged, guarded by a lethal cobra. Unaware of Varian's revelations, Jill blurts out that it is 1976 and his England has not existed for centuries. Enraged, Camden orders her to be burnt as a witch. The rescue party arrive just in time, but Ben is seduced by the allure of the treasure and killed by the cobra. The survivors set off with Varian across the island after he tells them of a mythical doorway back to their own time. Meanwhile, the futuristic observer who has been spying on them returns to his city.

The Source, the being who controls the city of Atlantium and its power, needs human beings to replenish its energy and dismissing the two women and Professor Jordan as unsuitable attempts to win the trust of Varian, Fred and Scott by returning the other three to 1976. One of them will provide the life force he needs to survive...

Cast

Paul Jordan ..... Scott Thomas
Varian ..... Jared Martin
Scott Jordan ..... Ike Eisenmann
Jill ..... Karen Somerville
Ben ..... Lief Erickson
Eve ..... Susan Howard
Fred ..... Carl Franklin
Sir James Camden ..... Ian McShane
Paget ..... Don Knight
Ben Hovis (extended version only)
..... Desi Arnaz Jnr
Carl ..... Scott Brady
Andy ..... Jack Stauffer
George ..... Byron Chung
Dar-L ..... Gary Collins
Rhea ..... Mary Ann Mobley
Atar ..... Jason Evers

Scar ..... Tom McCorry
Source ..... Mike Road
Enid Jordan ..... Lynne Borden

Created by ..... Bruce Lansbury
Pilot Story ..... Merwin Gerard
Teleplay ..... Merwin Gerard,
..... Michael Michaelian,
..... Kathryn Michaelian Powers
Art Directors ..... Ross Bellah,
..... Carl Braunger
Special Effects ..... Don Cortney
Costumes ..... Grady Hunt
Dir.Photography ..... Sam Leavitt
Producer ..... Leonard Katzman
Director ..... Andrew V McGlagen
Atlantium director ..... Barry Crane

Background

The first thing the network did after viewing the pilot was dispose of Scott Thomas as Paul Jordan and the two bland female characters. This was done by bringing forward and rewriting opening scenes from the second episode, *Atlantium*, and adding them to the pilot as a cliffhanger. They then made Varian the lead, and added new characters — Katie Saylor as Liana, an alien girl is introduced in *Atlantium* and, in *Beyond The Mountain*, Roddy McDowall appears as Professor Jonathan Willoway, a self-interested scientist from the 1960s who was initially supposed to perform the same trouble-making function as the Smith and Fitzhugh characters in '60s successes **Lost In Space** and **Land of the Giants**.

However, so timid were the networks at this point in American television history that even with such a splendid character actor as Roddy McDowall to liven things up, Willoway was never actually allowed to do anything particularly suspect. The pilot, originally running at 92 minutes, has since been trimmed down to 70 minutes, completely disposing of a plotline involving Desi Arnaz Jnr (later the star of **Automan**) as the halfcrazed pilot of the downed WWII 'plane.

Fantastic Journey was a pleasant enough diversion, but like producer Leonard Katzman's very similar **Logan's Run** the following year, it was an opportunity lost. **Fantastic Journey** had less to do with Time travel in the **Doctor Who/Time Tunnel/Quantum Leap** tradition than it had with straightforward tv SF scenarios, mixing the castaway themes of **Lost In Space** and **Land of the Giants** with the 'straw man society' philosophy of **Star Trek** and **Space: 1999** (and later **Logan's Run** and **Otherworld**) in which the heroes would each week confront a society that was being torn apart by a symbolic representation of one of our own world's ills that could be straightened out by the heroes at story's end, be it slavery, sexism, dependency on machines, or some other form of tyranny or oppression —the story editor was **Star Trek**'s Dorothy Fontana.

A variety of special effects were required, including a green cloud that chases the travellers' boat, a sparkling, zapping effect when characters cross from one zone to another, and a spaceship for Varian, which was a completely encased shell of which various sides could be removed for filming.

Jon Abbott

Varian with his device for healing and defence

Trivia

Both producer Katzman and creator/producer Bruce Lansbury were key figures in the rather barren arena of 1970s US tv SF. With the failure of **Fantastic Journey**, Katzman — whose uncle Sam had been the producer of Columbia's **Superman**, **Batman** and **Jungle Jim** Saturday morning cinema serials in the '40s and '50s — went on to produce the **Logan's Run** tv series the following season in much the same style — and the same lack of commercial success. Lansbury, the brother of actresss Angela Lansbury of **Murder She Wrote** fame, had previously overseen **Mission: Impossible** and **The Wild Wild West** in the 1960s, and William Shatner's **Barbary Coast** series in the early 70s. Following **Fantastic Journey** he would be a producer on **Wonder Woman**, **Buck Rogers**, and **Streethawk**. Katzman quit SF when he hit the big time producing David Jacob's super-soap **Dallas** in 1978. As in the case of the **Logan's Run** feature film, parts of **Dallas** doubled as futuristic locations in both **Fantastic Journey** and the **Logan's Run** series. Jared Martin, Susan Howard, and Ian McShane all found work on **Dallas** after being discovered by Katzman on **Fantastic Journey**. Katzman's son, Omri, played JR's son on **Dallas** and is currently starring in C4's buy-in **Eerie Indiana**.

Fans of **War of the Worlds** will be amused to note that Jared Martin's futuristic weapon is in the form of a tuning fork, while nostalgic Trekkers will recognize all the sound effects immediately, particularly in *Atlantium*. Carl Franklin, after a thankless tv acting career (his character in *Fantastic Journey* wanders around saying 'dig it' and 'right on' and practically has 'demographic token' stamped on his forehead), is currently flavour of the month after making his directorial début with the critically acclaimed action film **One False Move** and HBO's **Eldridge Avenue** mini-series.

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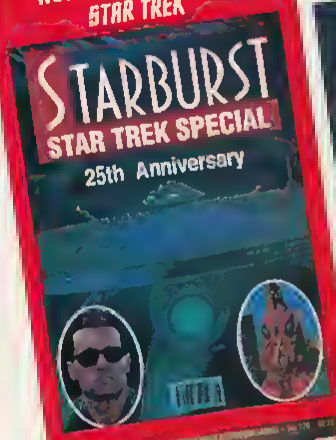

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BREE ENCOUNTER

James Bree has appeared as a variety of colourful characters in Fantasy television series ranging from ***The Avengers*** *and* ***The Prisoner****, to* ***Ace of Wands*** *and* ***Doctor Who***

BREE decided to become an actor as a result of enjoying participating in school productions, but before he could attend drama school he first had to undergo five years National Service. "My time in the RAF was useful because you learn a bit more about life," he declares, "but five years was too long, and for the last two years the war had been over."

Completing his training, Bree worked in repertory in Whitby, then understudied Peter Ustinov. "I played his rôle twenty and a quarter times. The quarter was when he had a nose bleed following a very unrealistic fight. I was just about to go home in Act Three, and within minutes I was on the stage. It was a bit alarming. I then got the chance to do it properly when he had a holiday."

Going Live

One of the actor's earliest television appearances was in a black and white episode of **The Avengers**, in which he appeared with Honor Blackman in the second season's *Immortal Clay* (recently repeated on Channel Four). He played a character called Miller, who attempts to get his hands on a new unbreakable ceramic. "That was an hour-long live show, and I don't know how we did it. In that episode I was shot, and the chap who fired the gun [Steve Plytas, playing De Groot] was very nice, but very nervous about it. As a result I got the stuff from the blank in my face."

Bree returned to the series in *Killer*, as the creator of a deadly computer called REMAK (Remote Electro-Matic Agent Killer). "I was in Portmeirion on holiday and I had a telephone call telling me to come back to be in **The Avengers**. It was a Bank Holiday Monday, and I drove back to be at the studio on Tuesday. I discovered when I got there that what I had to do was be a corpse. I was very angry!

"My character had invented this killing machine, and right at the beginning of the episode I was shoved into my own invention by Bill Franklin, and I screamed the place apart. We then filmed on the backlot of the studio, and I lay on a tomb wrapped in plastic with an enormous pink bow on me while the action went on around me. The sun was shining and all the condensation was forming inside this plastic bag, and I was getting wetter and wetter. The first time I did it I had a much better part!"

James Bree in *The Avengers* episode *Immortal Clay*

Escaped Prisoner

Staying with the Sixties, Bree was cast in **The Prisoner**, as Villiers in *Do Not Forsake Me Oh My Darling*. "The casting director Rose Tobias Shaw chose me. I didn't know the director, but I knew some of the actors. I never met Patrick McGoohan because Nigel Stock took over his persona in that episode as Patrick was making **Ice Station Zebra**.

"We filmed in a building at Borehamwood. Nigel Stock and I had to ride in this lift which was like a series of coffins that are in perpetual motion — they go up one side, across the top and down the other. You have to jump on and off because it never stops moving, and you have to time it carefully. I was trying to be polite to Nigel Stock, and I tried to get off the lift when it was waist high. It required a lot of practice.

"I attended a **Prisoner** convention in Borehamwood two years ago, and it was on the opposite side of the road from this building. I think the rest of the building was running the Gulf War, but there couldn't have been that much secrecy because there were about five trips from the convention with groups of about twenty five a time."

When asked his feelings about Channel Four's recent re-run of the series, Bree admits to having watched several episodes. "I'd never seen *Fall Out*, and I was so impressed by the size of the sets. It must have been immensely complicated to do, with all the camera movement and the actors moving. They must have been very skilful."

Facing the Nigel Stock version of The Prisoner

Villain in Drag

In complete contrast was a rôle in the children's series **Ace of Wands**, playing The Major in *Sisters Deadly*. "I was this mad Major who was actually disguised as a hundred-year-old woman in a wheelchair, and I had a gang of old ladies who did my crimes for me. I remember nearly falling over backwards when I was presented with that script. It was very funny for a kids show. The director was Darrol Blake, and I said to him, 'I've got to do this, it's hilarious'. I was doing Shakespeare when I was offered the part, and it was a good change.

Below: The stages of unmasking in *Ace of Wands*

In *Doctor Who*'s *The War Games*, James Bree's Security Chief (right) had to contend with the War Chief (Edward Brayshaw)

"I had to sit for three hours in the make-up chair while two girls were having a go at my face, and sometimes there were three of them. I had to go to the canteen dressed as this old lady, and Barry Foster sent me up rotten.

"There was a marvellous lady called Sylvia Coleridge, who alas is now dead, who was my sidekick or my sister. I put the 'fluence on everybody, but Michael McKenzie's 'fluence was stronger than mine, so eventually I tore off my false face. That was my idea, which I thought was rather good, but I think it rather horrified the kids. I also remember in the studio my wheelchair nearly broke an important part of the set."

Some readers may recall James Bree as the Physician in **I, Claudius**. "I'd known [director] Herbert Wise for years and it was the only time I'd worked with him. Patrick Stewart was in it, and I'd worked with Sian Phillips at the Royal Shakespeare Company.

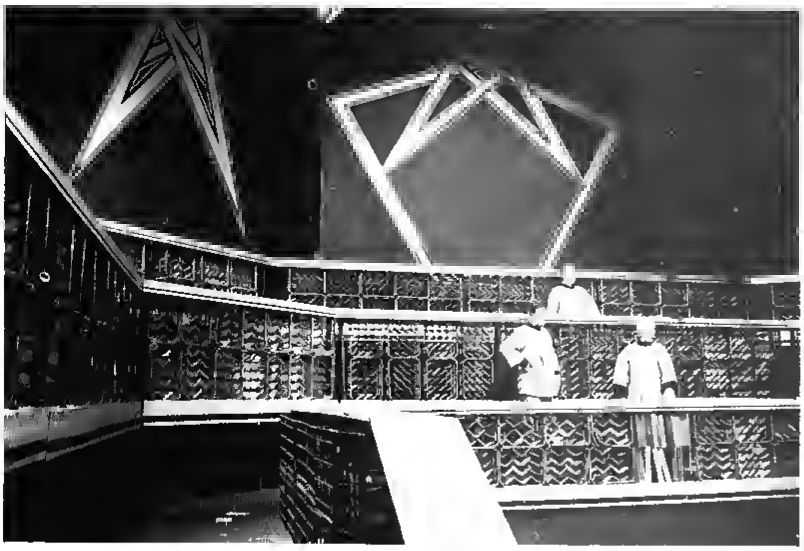
"I was the doctor who unintentionally gave Livia the idea of how she could poison her husband Augustus, because all his food was being examined. It was a marvellous series. The music was by Wilfred Josephs, who was one of the three composers approached to write the title music for **The Prisoner**. His music was rejected, and Ron Grainer's was chosen."

A Rather Good Villain

Bree has appeared in **Doctor Who** on no less than three occasions, each time with a different actor in the lead rôle. First was the 1969 epic *The War Games*, in which he was the Security Chief: "I remember it was a very complicated story, the Aliens were picking soldiers out of various ages. When we were sitting around having a readthrough, I said, 'I don't understand what it's all about'. The producer said, 'We won't go into that', and I thought that was very immoral because I think it matters what sort of fantasy you present, and I think within that fantasy you have to have a logic and stick to it. It may be tosh, but you have a moral duty to present something logical. I do think you should be fair to the viewers."

Bree spent much of the story sparring with Philip Madoc as the War Lord and Edward Brayshaw's War Chief. The interaction between the three was electric. "John Nathan-Turner sent me a magazine which said we were rather good villains. That arrived twenty years later. Alas Edward Brayshaw is dead; I did a thing not

Bree's Security Chief in the *Doctor Who* story *The War Games*



Doctor Who: Full Circle **"The set for the Decider's Chamber was... jolly clever." It was "made out of egg boxes, and it looked marvellous." James Bree (standing at the back on the top level)**

very long ago that he was in, but unfortunately we never met in it."

It was some eleven years before he returned to **Doctor Who**, as Nefred in *Full Circle*. By then Tom Baker was playing the lead rôle, how did Bree feel that he compared with Patrick Troughton? "Troughton was a smashing man, just terrific — a real professional. Tom would get times when he wanted to re-organise the script, and we'd have a long pause. Patrick just got on with it. Tom Baker was not having a good time with his health as he was having stomach pains, but he was rising above that splendidly.

"In that one I was involved more with George Baker and Alan Rowe; we were the Deciders and we had great fun. George is like Patrick Troughton but more jokey, and Alan's a nice man. I remember some scenes where we were up high and Tom was down below. The set for the Decider's Chamber was designed by a girl whose family live two miles from where I come from in Somerset and she was jolly clever. She made it out of egg boxes, and it looked marvellous.

"While we were doing *Full Circle* I kept on getting extra bits of script. I have to do a lot of preparation, and I can't do it like that, and I was getting disturbed about that until I realized it made the part better because it gave more depth."

Keeper of the Matrix

James Bree's last **Who** appearance was as the Keeper of the Matrix in the final two episodes of *The Trial of a Time Lord*. "I remember the Time Lords were all arranged in tiers behind the court, and I was vastly amused at them dropping off to sleep. Colin Baker was marvellous with a sick boy who was brought to the studio as a treat. He was a nice chap. I saw him doing **Privates on Parade** in which he was playing something very different and he was excellent."

His strongest memories of the *Trial* story revolve around his costume: "In that costume I was a sort of stately battleship in full rig. Some years later it was bought by a fan at an auction, and eighteen months ago I got into it and opened a convention in Coventry [PanoptiCon]."

These days James Bree is becoming something of a regular guest at both **Who** and **Prisoner** conventions, and is more than happy to reminisce about his work.

Looking back over his varied career, he recognizes a requirement of most parts — something which has almost become customary. "I get used to dying in things," he laughs. "People kept saying to me, 'Please don't die in the next thing you do'."

David Richardson

James Bree in his Keeper of the Matrix costume which he wore to open one of the PanoptiCons Photo © Andrew Beech

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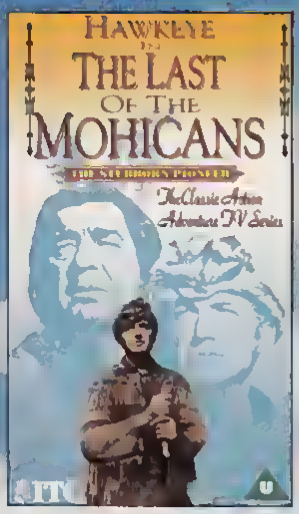

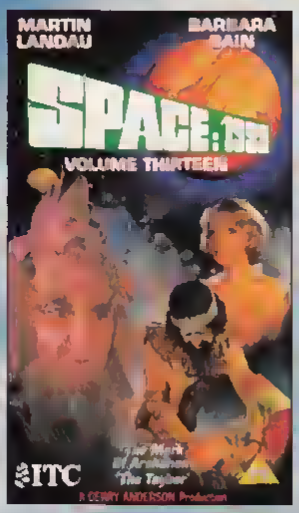

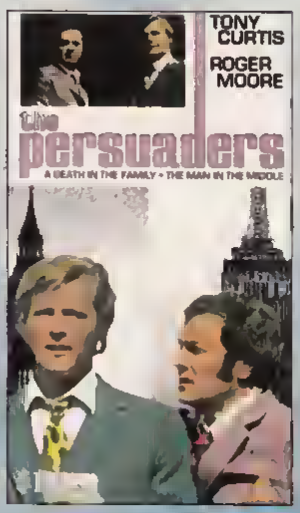

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